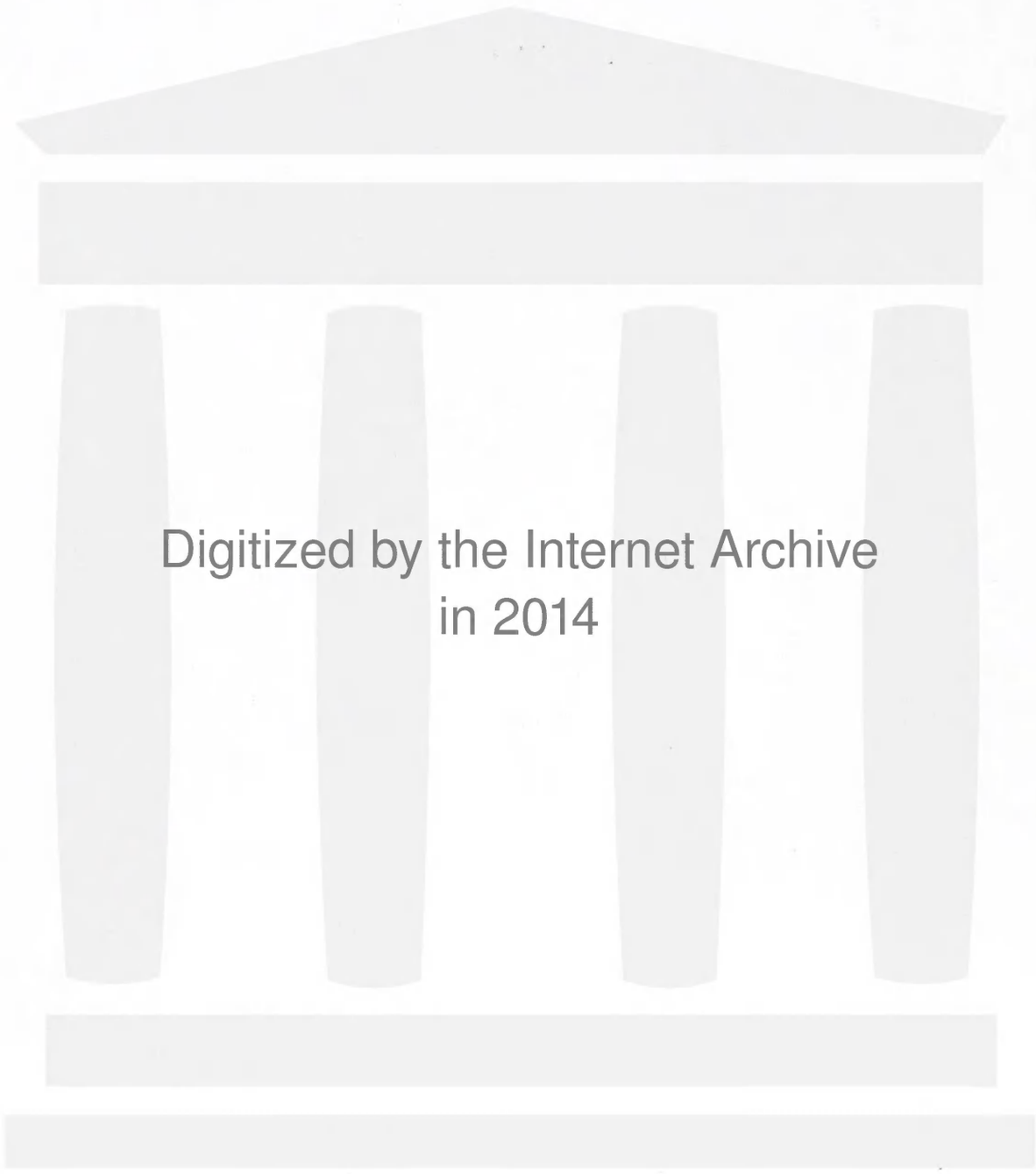

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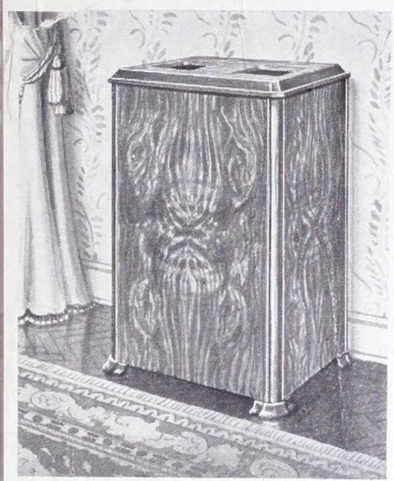
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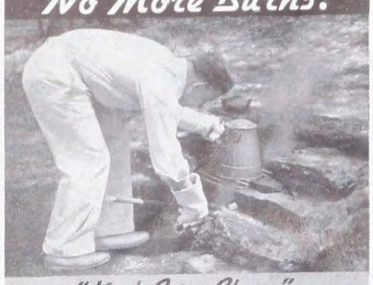
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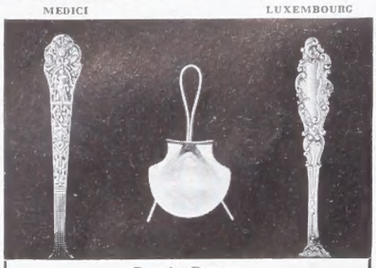
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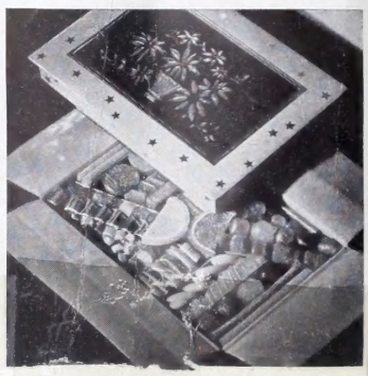


window



THE gravy bowl or sauce boat illustrated here is something that should be in every home. It is large enough for entertaining at dinner, and certainly very lovely looking. Of sterling silver, it will last more than a lifetime. Notice the fluted ends and practical ball feet. It is seven inches long, more than four inches wide, and stands about three inches high. In the lustrous finish, it costs $17.50, and comes from L. Lechenger Jeweler, Inc., Houston, Texas.

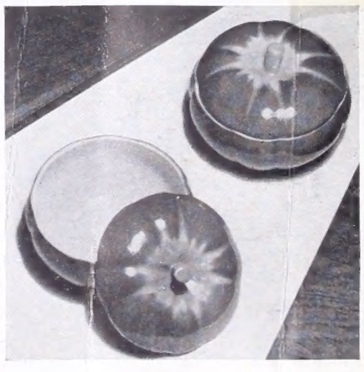
FOR you and everyone else, we recommend these particular candies all done up in a very decorative box. There are peppermint sticks and lime sticks, crystallized gum candies, and fruit-flavored balls about the size of marbles and as colorful as balloons. All the cool delicacies you can think of are included in the assortment. Very nice for your week-end hostess, and equally good to have at your own house. $1. Mail orders to Schrafft's, 556 Fifth Avenue, New York.





WITH these new lamp shade covers available, there's no point in letting your lamps collect dust while you're away this summer. They are made of oiled silk, and come in a variety of sizes. This new one is a frosty white, so that the true color of the shade shows through. They don't detract at all from a shade, though they do keep it in perfect condition. Priced according to size. Ask for the Blossom cover at Lord & Taylor, Fifth Avenue at 38th Street, New York.

WHETHER you realize it or not, before long you'll want to eat all of your dinners out on the terrace. And then you'll find that these clever tomato bakers and servers are just what you need. Simply put plain or stuffed tomatoes in them and bake in the oven (guaranteed not to crack or break). Serve in the same attractive covered dishes. Tomato-colored pottery, at $11 per dozen, or $1 each. They come from Alice Marks, 19 East 52nd Street, New York.



Wherever you live, the merchandise shown on these pages is within your reach. Write the shop or store mentioned for quick delivery

shopping

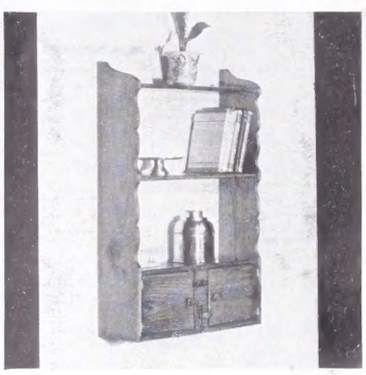


WHATEVER you do, don't miss this outdoor pillow. It's perfect for the summer home, particularly if it's near water. As well as being comfortable, it is approved by the United States government as a life preserver! The durable waterproof cover comes in a variety of bright summer colors, and the sail boat design is all white. Use it for the porch or garden, and be sure to take it along in the boat. Inexpensively priced. F. A. O. Schwarz, 745 Fifth Avenue, New York.



BEFORE long we expect everyone to be entertaining in the grand manner. It's inevitable, with so many hostess accessories on the market, such as this new sterling silver compote with a lustrous finish. It is gracefully fluted, and perfectly proportioned. The diameter is about seven inches, and it stands a little over six inches high. Any lady would be delighted with such a distinctive gift, for its beauty will last forever. $20 at Bagley & Co., Duluth, Minn.

EVEN if you are already established in your country home or summer cottage, it is not too late to buy a what-not for an otherwise barren wall. This one, of knotty pine, is hand rubbed, in a warm honey color finish. It is twenty-seven inches high, eighteen inches wide, and six inches deep. There is extra space for cards, pencils and small gadgets behind the doors on the lower shelf. $5.50, express collect. The Hand Craft Studio, Inc., 782 Lexington Avenue, New York.





UNLESS you are one of the fortunate few who have inherited lovely old miniatures, we suggest these color prints of miniatures now in the Metropolitan Museum of New York. The ones illustrated here are framed in an old-fashioned design found often on those of former periods. Notice that the grape leaf hanger at the top is especially characteristic. A pair of them makes a charming wall decoration. Framed, $6 each. Foster Brothers, 4 Park Square, Boston, Mass.

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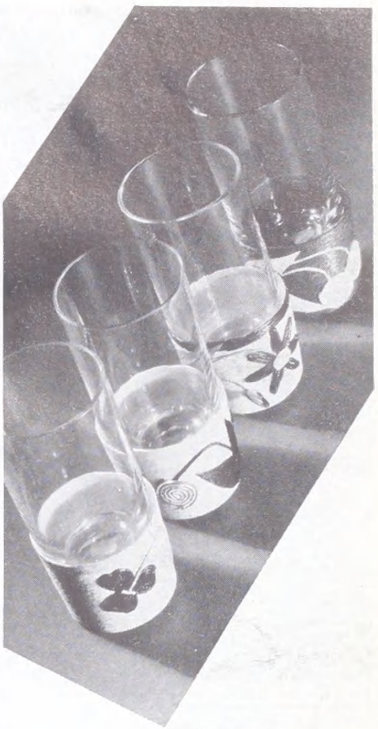
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window shopping



THERE seems to be no end to the ingenuity of modern designers. The latest thing we've seen to prove the point is this asparagus plate. It's made with grooves in the right places, so that asparagus with drawn butter will fit in with the greatest of ease. Very attractive on a table, in white, highly glazed pottery. Be sure to take along some of these to your summer cottage. $6 for six, express collect. Lambert Brothers, Inc., Lexington Avenue at 60th Street, New York.

THIS occasional table is perfect for the Colonial country home. It is well proportioned and authentic right down to the last peg, exactly like the original that was made in Pennsylvania about 1750. It will be useful forever in that otherwise empty corner, in the hall, or next to a chair or sofa. In solid walnut it costs $22.50, in solid maple it is $20.50, or two for $40. You can order this from H. C. Hartmann Co., 612 Roebling Avenue, Trenton, N. J.





IF THE children's room deserves something new, try this shield light with the three bears in silhouette. It's very amusing and might, in fact, serve as the basis for a whole decorative scheme. The frame has an old iron or pewter finish, and the silhouette is protected by a special transparent shade material. And there are lots of other designs for adults' or children's rooms. Write for a catalogue of more complete information. James R. Marsh, Inc., Essex Fells, N. J.

THIS is the kind of modern design we like to see—simple, but graceful in every detail. The chair illustrated is the right size for a foyer or occasional living room chair. With a frame of solid maple or walnut, and all hair construction, it will prove itself durable. You can order it with the legs in natural wood, or lacquered in any color. It is $38.50 as shown upholstered in leatherette, or $30 in muslin. Ronner Modern Furniture, Inc., 10 East 38th Street, New York.





FOR those of you who appreciate the beauty of design in its simpler forms, these sterling silver mint dishes will be real treasures. They are reproductions of a Queen Anne design of the early eighteenth century. Notice the low bases, almost modern in feeling, and the round flat shape of the dish itself. Though they would be a much admired wedding gift, you will be sure to want them for yourself as well. From Robert Ensko, Inc., 682 Lexington Avenue, New York.

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conducted by

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$2,300

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First Prize $500
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CLASS II—*For houses of 6-9 rooms inclusive, built west of the Mississippi*

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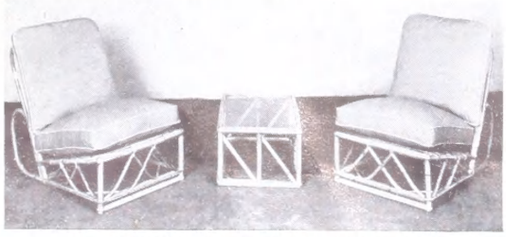
Honorable Mentions—A total of not less than eight nor more than twelve in all classes will be awarded at the discretion of the judges in the amount of $50 each.

COMPETITION CLOSES OCTOBER 15, 1937

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No. 7
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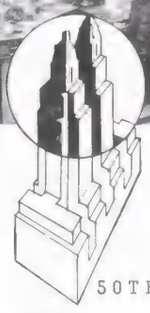
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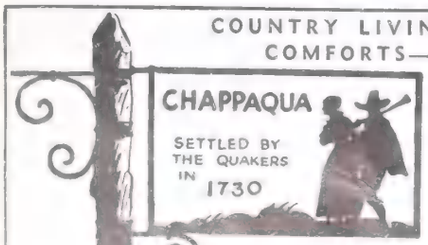
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A-2. MONTFORT HILLS, Port Washington, L. I. This new part of a pleasant Long Island suburb bustles with activity. New colonial houses of modest size, equipped and constructed in the most up-to-date manner, are suggested by the available literature.

A-3. GRAYROCK PARK-ON-SOUND, Rye and Port Chester, N. Y. Once a private estate of 52 acres, this community is now being devoted to homes of several types and moderate prices. There are 1800 feet of ocean frontage and a private clubhouse. The city is but 26 miles away by convenient and excellent train service.

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ON PARADE

to rise from the Hempstead Plains. But the development and improvement is still going on. A particularly attractive booklet is available to those who seek, close to Manhattan (20 miles), a really fine residential district with every community convenience and improvement to make family living pleasant.

A-6. STRATHMORE-AT-MANHASSET, L. I. The booklet noted here, with plans and designs of houses now constructed, describes the second section of this fine development, with plots varying up to two or more acres, and houses generally following Colonial precedent. The restrictions insure home owners continuing satisfaction.

A-7. BERKLEY, Scarsdale, N. Y. Hard by the Bronx River Parkway, a short distance from the Scarsdale railroad station, this development offers to buyers or builders houses and sites for almost any preference. From very small to larger-than-average, the existing homes are of good design and construction.

A-8. BROADLAWN HARBOUR, Village of Kings Point, Great Neck, L. I. Ample plots are available on a fine shore-front property. The lots are sold for cash, thus simplifying the financing of homes, which are built to strict specifications and under careful architectural restrictions for the owner's lasting protection.

A-9. WILMOT WOODS, Scarsdale, N. Y. A village of 150 Colonial homes, architecturally and structurally fine, modest in size. The community is, of course, fully protected.

A-10. OAK HILL PARK, Bronxville, N. Y. This development is divided into lots of approximately half an acre each, and the prevailing style of the fine homes is American Colonial.

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BANFF, LAKE LOUISE IN THE CANADIAN ROCKIES—CANADIAN PACIFIC RAILWAY, Madison Ave. at 44th Street, New York.

CANADA—YOUR FRIENDLY NEIGHBOR INVITES YOU!—CANADIAN TRAVEL BUREAU, AM 437, Ottawa, Ont.

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ENGLAND, SCOTLAND AND IRELAND—ASSOCIATED BRITISH & IRISH RAILWAYS, Dept. 404, 551 Fifth Ave., New York.

TRAVEL IN GERMANY ON REGIONAL BOOKLET NO. 86—GERMAN RAILROADS INFORMATION OFFICE, 665 Fifth Avenue at 53rd St., New York.

INEXPENSIVE SPRING AND SUMMER HOLIDAYS IN ITALY—ITALIAN TOURIST INFORMATION OFFICE, 626 Fifth Ave., New York.

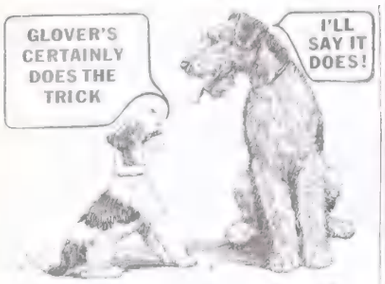
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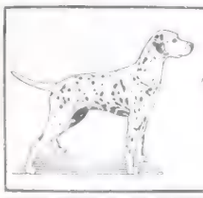
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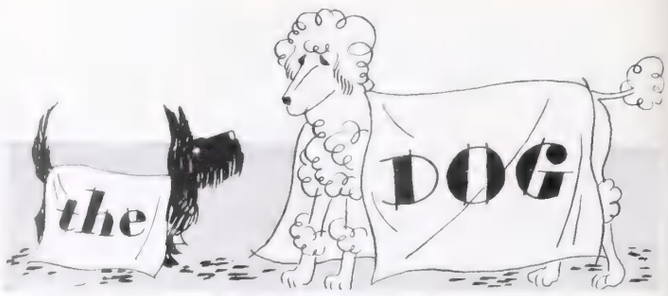
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SPANIELS. Most numerous of the canine families is the spaniel, of which no fewer than eight varieties are classified in the United States by the American Kennel Club as sporting dogs. There are yet others not officially recognized here because of lack of interest or sufficient numbers, as well as the toy spaniel breeds. The spaniel is one of the oldest breeds of which we have definite mention. It has been used for many centuries to provide game and, after the invention of gunpowder and the general use of guns, in different forms of sport. Edward, second Duke of York, writing early in the fifteenth century, gave the following description, saying that they "commonly go before their master, running and wagging their tails, and raise or start fowl and wild beasts. But their right craft is of the partridge, and of the quail. When they be taught to be couchers they be good to take partridges and quail with a net; when they be taught to swim and to be good for the river, for fowls when they have dived." That fits very well the sporting spaniel of today. The spaniel came in all sizes and colors and eventually there was a division in the family, one being the land spaniel and the other the water spaniel. The former later were grouped in two divisions according to size. The larger size included the springer, clumber, field, Norfolk and Sussex spaniels. The small land spaniels were the cockers, from which came the toys, these latter now being quite separate from the regular sporting spaniel breeds. It is within comparatively recent times that the various types of spaniels have been classified as distinct breeds. The fortunes of the different types have risen and fallen with the passing of the years. The cocker now is the dog of the hour and in America leads every other recognized breed in point of numbers registered in the Stud Book.



Clumber—Ch. Squirrel Run Cato

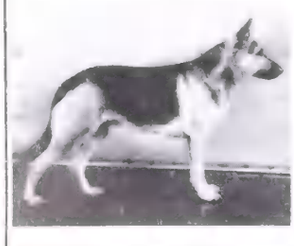


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Cocker—Ch. Freeland's Charity

CLUMBERS. Decidedly different from the other spaniels in his appearance is the clumber. He takes his name from Clumber Park, estate of the Duke of Newcastle, who had much to do with the development of the breed late in the eighteenth century. Heaviest of all the spaniels, his weight averages between 55 and 65 pounds. He is a long, low and rather heavy-looking dog, with a massive head. However, he is a beautiful and impressive animal, with much dignity. The clumber is an excellent field dog, most attractive in the covers with his white coat marked with lemon. He works somewhat slowly on game, his lack of speed not appealing to the American sportsman. Good specimens are seldom seen except at the largest bench shows. S. Hallock du Pont of Wilmington, Del., is the largest breeder in this country.

COCKERS. It is easy to understand why the cocker has risen so high in the estimation of American dog lovers. His size, coloration and lovable qualities combine to make him an almost perfect companon in the home. To these he adds his inherent love of hunting and when trained makes a grand little dog in the field, retrieving from water as well as from land. The amazing growth of field trials for the spaniel breeds has done much for this breed in the United States. The cocker, because of his size, is most adaptable, since he weighs not more than 24 pounds and in woods and fields he is a sturdy and clever little sportsman. He comes in many colors, from solid red, black and liver, to combinations of white and solid and different shades of buff and cream. For show purposes he requires trimming, like all long-haired dogs.



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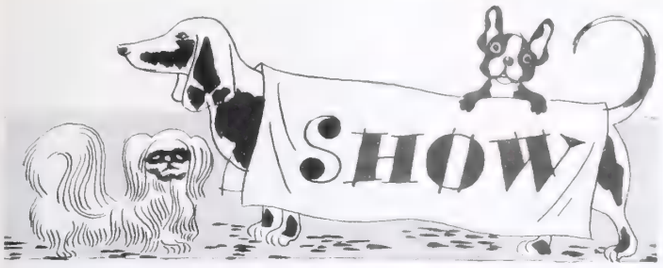
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Springer—Ch. Elysian Emissary



Irish Water Spaniel—Playboy of the Western World

ENGLISH SPRINGERS. The English springer spaniel is emphatically a hunting dog, whose progress in America has been almost meteoric, due entirely to the English Springer Field Trial Association. The springer is one of the larger spaniel breeds, standing 18½" at the shoulder and averaging 45 pounds in weight. As he is a hunting dog of all work he should have speed, agility and endurance. He is strong, symmetrical and well-balanced, without coarseness or cloddiness. A variation in color is permissible, the only combinations banned being red and white and lemon and white.

IRISH WATER SPANIELS. For field trial purposes the Irish water spaniel is grouped with the retrievers, although he is one of the several types commonly known as water spaniels. He is the tallest member of the family and his color never varies from solid liver. At either end is a distinctive mark. On his curly head is a topknot that falls over and between the eyes in a peak, while his tapering, ratlike tail is almost devoid of hair. His coat of short stiff curls is weather resistant and he makes a fine retriever for ducks. His curly coat, however, militates against retrieving on land in dense cover.



Chesapeake Bay—Ch. Bud Parker's Ripple



Golden Retriever—Ch. Alaisdair of Highstead

CHESAPEAKE BAYS. The Chesapeake Bay dog has the distinction of being the only sporting dog developed in the United States. The claim that no breed of dogs is the superior of the Chesapeake Bay for work in water under the most difficult conditions cannot be seriously debated. The Chesapeake Bay is a big and sturdy animal, the males standing from 23 to 26 inches and weighing up to seventy-five pounds. He has webbed feet and his coat is very nearly impenetrable by water. In competition he has performed notable feats of endurance under the bitterest of weather conditions.

GOLDEN RETRIEVERS. Of Russian origin, the golden retriever was used as a shepherd's dog. He was a larger dog than today, although the dense weatherproof coat is preserved. In color he is a rich golden. He is an active, powerful animal, his maximum weight being sixty-eight pounds, while he stands twenty-four inches at the shoulder. His keen nose is attributable to a bloodhound cross. He is not widely known here, although some fine specimens have been imported. While he may be trained to point, he is mostly used as a retriever on land and from the water, his coat enabling him to withstand severe conditions.

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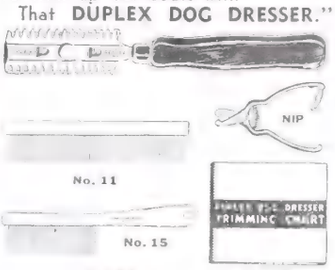
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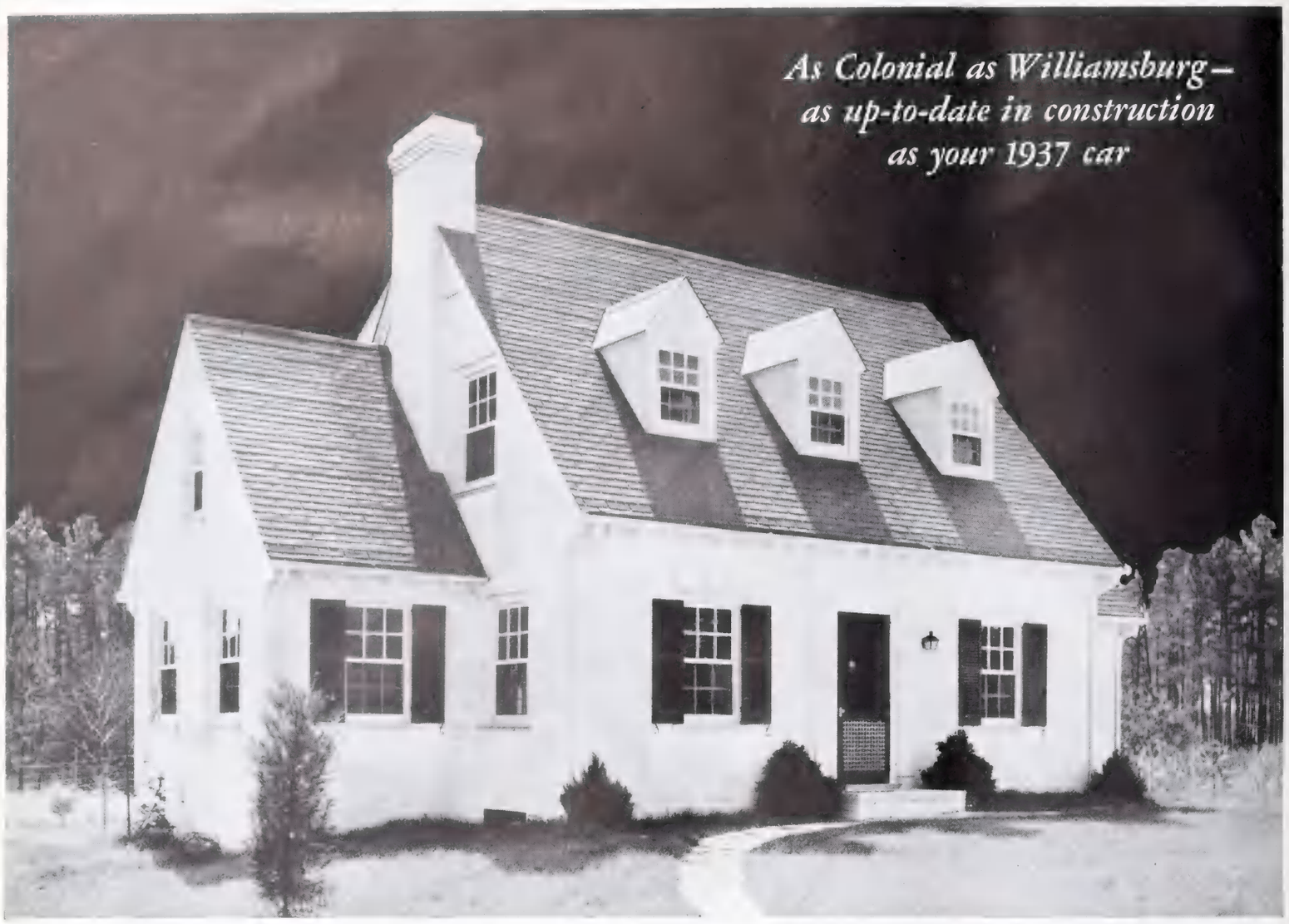


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NEXT MONTH

Selecting color schemes, our readers write us, is the hardest part of decorating. What goes with what? And particularly what goes with the green or plum or dark brown carpet they've got to use? Or with the sofa they can't possibly afford to recover this fall. House Beautiful has a sympathetic ear for all such queries. In fact, we've worked out a chart for the August issue to show various combinations of walls, floors, upholstery and drapery colors. It's designed to be most helpful to those readers who have something they won't part with and whose problem is to find harmonious colors that will go with it.

Late July and August is the time when a fair share of this vast land is baked under blistering suns and parched for want of water. Gardening in such times of drought is one of the major trials of those who insist that nothing shall interfere with the beauty of growing things. Those who pass most successfully through times like these have planned well in advance for them. Their soil preparation has been tended to, they've chosen plants that will hold up their heads under any sun. In the August issue we tell you how it's done.

For the July cover Paul Outerbridge, Jr., has photographed the makings of a beach picnic. The umbrella and beach roll are from Abercrombie and Fitch. The basket and chair come from Hammacher Schlemmer. The lunch kit and blanket are from Mark Cross.

KENNETH K. STOWELL
Editor

STEWART BEACH
Associate Editor

HARRY M. DUNLAP
Business Manager

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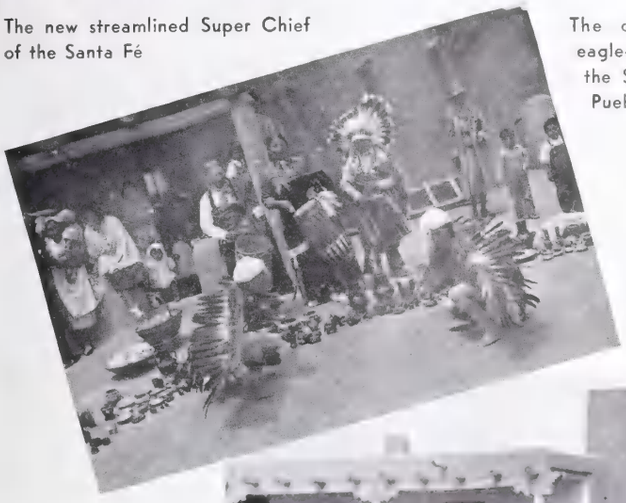
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To talk of many things;



The new streamlined Super Chief of the Santa Fé



The chiefs and eagle-dancers of the Santa Clara Pueblo



Before their adobe home the youngsters watch the dancers



At the entrance to one of the ancient cliff-dwellings of the Pueblos near Santa Fé



Her little brother has fallen asleep

of VACATIONS . . . This month and next are the traditional vacation times (though I prefer June or September or even October). This year I urge you to get as complete a change of environment as possible, really get away from all familiar scenes. It is the contrast that is revivifying as well as restful. It can even be inspiring. I've just had such a week. One can hardly imagine a greater contrast than that between New York and Santa Fé—from the coast to the plateau 7000 feet up—from the driving tempo of the city to the leisurely life of the rugged open country—and I recommend the change.

of CONTRASTS . . . In journeying to America's oldest aboriginal civilization we travelled in the newest of railroads' achievements—the streamlined, stainless steel *Super Chief* of the Santa Fé. A day and a half in this last word in comfort, convenience and service brought us to the wild expanses where our archaeology is alive before us. For here we saw the Pueblos living much the same life that their ancestors lived before the Spanish settled here in 1606. We stepped from the hundred-miles-an-hour of today to the placid pace of the primitive farms of centuries ago. Such changes are stimulating. From the canyons of man-made city apartments we came to see their age-old prototypes in the ancient cliff dwellings of the Pueblos, high up on the sides of golden canyons.

of SIMILARITIES . . . The simple art of the Indian, as found in his decorations of pottery, his designs in weaving, his sand paintings, is akin to the trend toward simplicity today. In fact the *Super Chief* itself showed how well the past and present can be blended, for the designs and colors derived from this ancient art are the basis of the train's refreshing beauty. And they harmonize with the wood veneers, the steel luster, the synthetic materials of the hour. The Pueblo art was as "functional" as ours today and more spiritually symbolic. Their form concepts and decoration were addressed entirely to the utensils, the functional tools of everyday living and to personal adornment. Their earthenware is our Wedgwood, their paint our cosmetics, their blankets our sportswear, their silver and turquoise armlets our gold and sapphires.

of ARCHITECTURE . . . Their adobe houses would warm the hearts and confirm the convictions of the "functional," "modern" architect. For they insulated their houses, using thick walls of sun-baked bricks of mud and straw, materials always at hand. And roofed them over with poles for ceiling beams, allowing the ends to project to delight the eye with the angled shadows cast by these *vegas*. Functional simplicity, honest, straightforward use of materials, form following function—all are there.

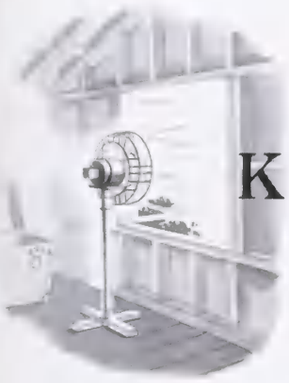
Kenneth K Stowell

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JULY

From the painting by Victor C. Anderson, courtesy of the Grand Central Galleries



KEEPING *Cool* IN SUMMER

IT CAN be done. If you live in a city apartment, with the sidewalk shimmering in the heat and the asphalt melting underfoot in the street, you can still keep cool. And don't envy your country friends too sadly, for keeping cool isn't always solved by moving into a house surrounded by lawns. All this valuable advice about keeping cool applies as well to them as to city-bound folk. The seasoned country house owner knows well that in a heat wave—and America is world-famous for them—the air he breathes may be a bit less communal than the air in city streets, but it may not be a bit cooler. On a hot day in the country, there's not even a subway to make a breeze for you!

But city or country, you can keep cool. It's one of the boons of the twentieth century—this new control we've established over our indoor weather. But you can't do it with long icy drinks alone, nor even by living in a tubful of tepid water. You can only do it with a little forethought and some simple equipment.

There are three ways to beat the thermometer. The first is to keep out the sun. The second is to create a breeze. And the third is to change not only the temperature but the quality of the air in your rooms.

On the next two pages are illustrations of all the equipment to carry out these theories, and descriptions of them in detail. Let's begin at the beginning. The sun is your first enemy. Infra-red rays are all very well on a beach or a golf course, where you expect them and can be prepared to cope with them. But the heat of a merciless midsummer sun beating into a living room is another matter. It not only fades rugs, draperies and any unfortunate upholstery which happens to be handy, but it wilts the spirits of the inmates faster than anything known to man—except extreme cold. No party can be a gay one if it is held in a room that has gathered the heat of the sun within its walls all day, any more than you can have fun in a room where everyone is shivering. So begin by equipping your windows with awnings or Venetian blinds. Venetian blinds were invented, of course, to keep out an almost tropical sun, and yet let in a maximum of air. They are one of the most satisfactory and practical pieces of equipment yet invented, and for a city apartment almost a basic necessity, for they also provide privacy from the interested eyes of the neighbors. On the next page an awning built on the principle of a Venetian blind is illustrated —something that the world has been waiting for.

The decorative possibilities of both awnings and Venetian blinds are very nearly as important as their mechanical value. Colored tapes on white blinds, or even reversing the process and putting white tapes on colored blinds help to make interesting windows. And as for awnings, their stripes are as much of a tradition as the stripes on a beach umbrella. Of course you can have plain awnings, too, but the carnival air of a striped awning is one of the things that mean to most of us summer—and a cool house.

Time was when electric fans were huge, unwieldy objects which made an unholy noise, sent a draft down one's neck and were a constant source of danger to small, inquisitive fingers. It was a question whether one was unhappier with them or without them. Today all that is changed. Most fans are noiseless, and so designed that drafts are impossible; and many of them are completely foolproof. The rubber-bladed and tape-bladed fans on the next page couldn't be safer. All that would happen to any infant who investigated a rubber-bladed fan would be a rather startling—and very salutary—discovery about things that come under the head of Mustn't Touch. He would remain, however, intact. And as for the fan on a standard, it is a stroke of genius for hot porches or city terraces, for it is actually attractive to look upon. It can also be taken off the standard and used on a table, like any other fan. And there is one electric fan, not illustrated, which is so designed that it may be hung over the end of a bed. This, for a sickroom, would be a summer indispensable.

Last but by no means least are the three portable room coolers, illustrated at the bottom of page 17. The first one takes in fresh air and muffles outside noise. The second fits over a radiator, and has, in the basement, a refrigerating unit. In the winter, when the heat is on, this will humidify the air. In summer it dehumidifies and cools it as well. The third has within its miraculous metal walls a self-contained refrigerating unit, which works on the same principle as the second one. There is no excuse whatever for any remarks about its being not the heat but the humidity. Nor is there any excuse for houses that act like ovens. Mercury has turned out to be the mother of invention.



A

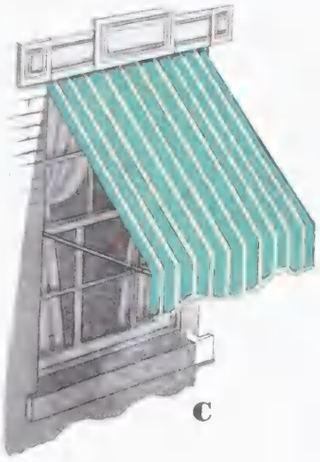


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B

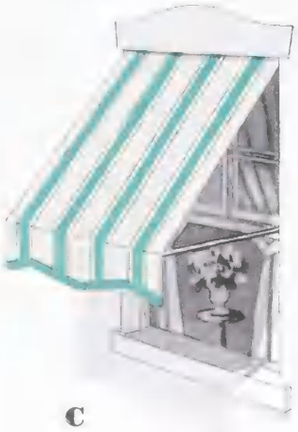
ROBERT SCHROYER



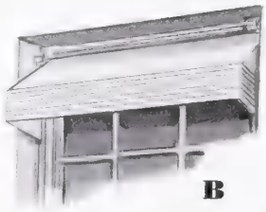
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D



C



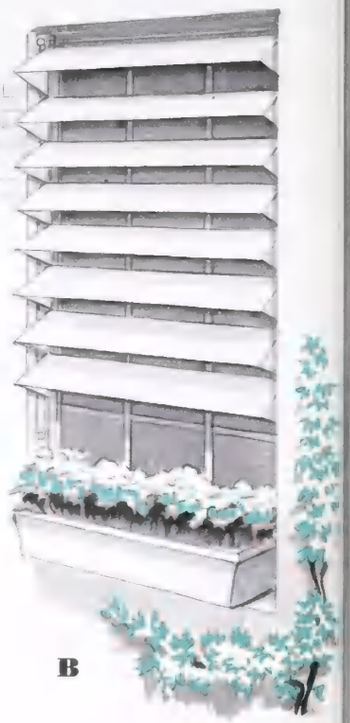
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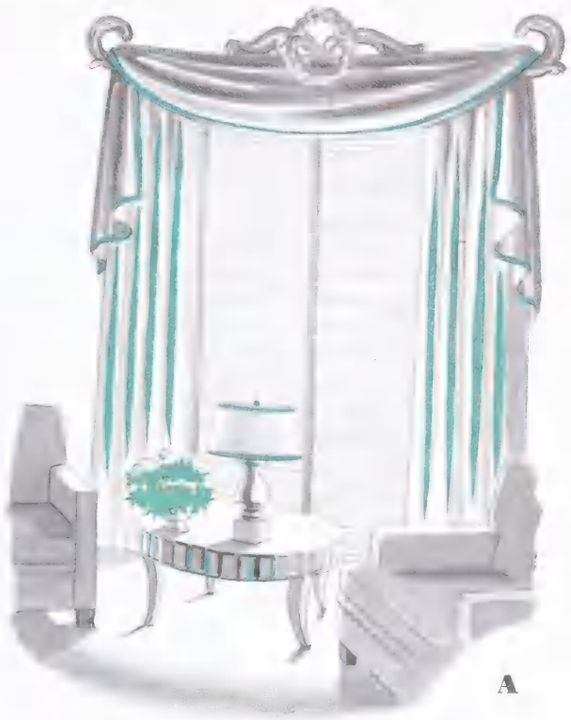
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B



C



A

Here are the things we talked about on page 15. Singly or in combination they will do much to lift the curse from summer's more temperamental suns. The sketches are grouped by capital letters.

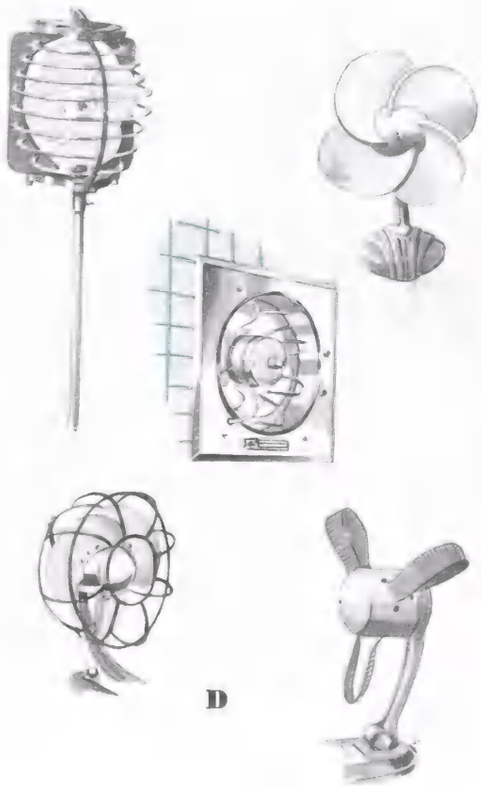
A—For windows, inside, two kinds of blinds which are as useful in keeping out the sun as they are decorative. On the facing page, a screen of slender wood slats; on this page, a good Venetian blind.

B—Metal blinds, two of them, in four sketches. One is a happy combination of Venetian blind and awning, with the best features of each. The other is a series of metal visors, easily adjustable.

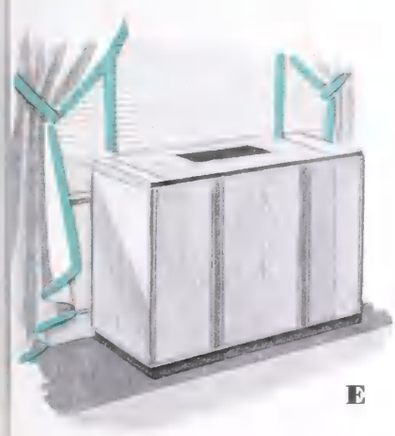
C—Awnings and awning materials, in five separate sketches. A fine quality duck is essential. And new smart patterns such as are suggested here are eminently desirable. It is truly amazing how ably the familiar awning acts as an aid to summer air conditioning.

D—Fans, new and efficient, silent in operation and easy on the electric meter. One, on a standard, is readily adjustable and may be used, without stand, on a table. Another has rubber blades, another tape blades, with no guard needed for either. A fourth has overlapping chromium blades. A kitchen ventilator is also shown. On page 15 is an attic exhaust fan. Opposite, an open attic louver.

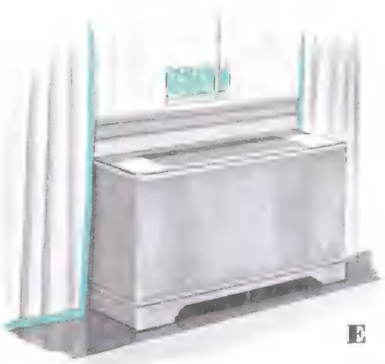
E—Three room coolers, the first to exclude noise and circulate air; next, a permanent unit conditioner; third, a portable cooler.



D



E



E



E

CAPE COLONIAL





ON A small portion of Massachusetts projecting into Buzzard's Bay below New Bedford is South Dartmouth, in a region of rolling sand and stubby pines. Here, commanding a sweeping view to the southeast, Mr. and Mrs. Alan G. Rinehart have built a spacious but unpresuming house which sums up the best of New England's spirit. The exterior is simple, almost severe. The interior, though also restrained, is fresh and orderly, with comfort written in every carefully planned line and each aspect of its really distinguished furnishing. The architects, William and Geoffrey Platt, had the skill and judgment to keep their exterior architecture modest, as befits Cape Cod. Indoors they let their own and the owners' individual ideas have full play. McMillen, Inc., the decorators, completed the team.

The simplicity of the design is at once shown by the view of the entrance front at the left and the detail of the doorway above. The construction is shingle on frame, with the walls painted a faintly glowing pink. The unusual shutters, visible below, are of Italian derivation, yet they perfectly accent the straightforward exterior. They, like the trim, are white. The view from the south loggia across the flagged terrace to the Cape horizon beyond exemplifies the niceties of the architectural detailing as well as the great livability of the house. The plans and interior views are discussed with the illustrations on the opposite page.





Focus of the white guest room, left, is the black slate fireplace in the mirrored niche. Yet perhaps its most interesting feature is the wall paper, which has a lovely floral border incorporated in the white paper strips. The rug is rough cotton

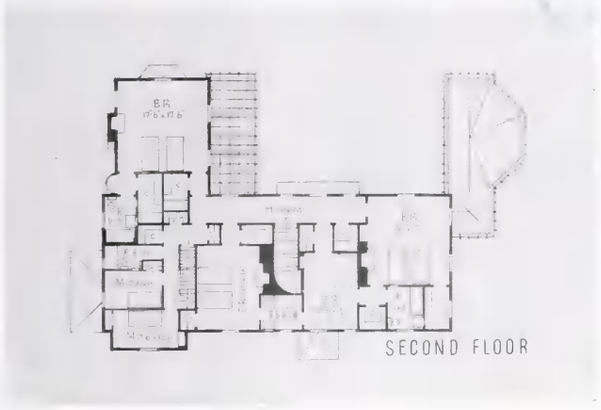
The library is a theme in browns. The plaster walls and all wood trim are coffee color; the backs of the bookcases and the Venetian blind are yellow. The light sconces are aluminum and copper. Furniture and rug are all in harmonizing browns

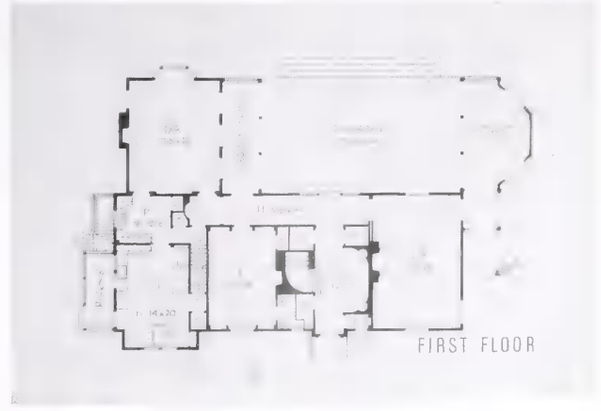


Directly below, the master bedroom is notable for the fine chintz draperies, featuring strong blues in the pattern, and for a curving mantel. The walls are gray-blue, with off-white trim. Upholstery is sapphire blue; the bedspreads are white

Pastel blue forms the background for a decorative scheme inspired by an Audubon print of bright flamingoes. At the bottom of the page, the armless chair is flamingo red, the couch pearl gray. Curtains are a natural shade and the rug is white

All the rooms in the house are of generous proportions, as the floor plans, left below, indicate. Closet space is ample, and the interrelation of living rooms and bedrooms is excellent



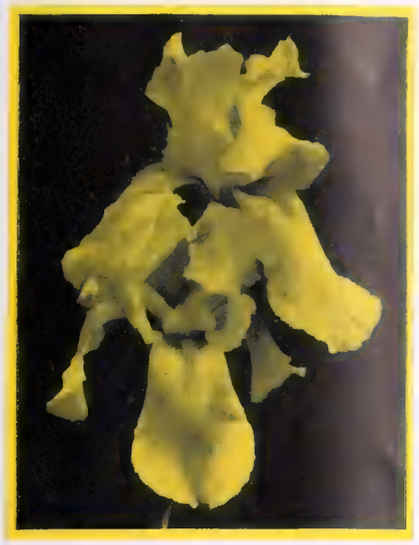






SAMUEL H. GOTTSCHO





Iris

by FREDERICK W. CASSEBEER

FLOWER enthusiasts everywhere were impressed anew this spring with the orchidlike quality and great beauty of the modern tall bearded Iris. Those who saw the remarkable new varieties at shows and in fanciers' gardens must have come away with the firm resolve to acquire at least a few of them. And this is not surprising when one considers that these flowers have been so improved that there is hardly an Iris of a decade ago that could stand favorable comparison with those of today.

Some years ago, just when it seemed that the peak of perfection in bearded Iris had surely been attained, breeders began producing new breaks in color with the result that we now have many fine varieties in fascinating shades of bronze, mahogany, copper, tan, salmon, and even brown and orange—reminiscent of the tones found in breeder Tulips. Likewise, large whites and glorious rich yellows are appearing in ever-increasing numbers and will fill a niche that has long been vacant. Except for those that have come from the French firm of Cayeux, practically all of these beautiful new varieties have been the creations of the breeders of this country. In fact, the United States has so definitely set the pace that it is now truly the Iris center of the world.

Not only are there many exquisite new colors in bearded Iris. There has also been a marked improvement in form, substance, floriferousness and vigor. Breeders have also paid close attention to such fine points as branching, rate of increase, appearance of foliage and extension of flowering season. Today, in order to merit introduction, a new Iris must not only have a different or better color but must also give a thoroughly dependable performance in other respects.

In the face of this astonishing progress it seems quite necessary to find room for some of these wonderful modern tall bearded Iris. Unfortunately, most gardens are already surfeited with an abundance of Iris of older vintage—lovely enough in their day but hardly up to the new standard. Then there is the problem of the well-intentioned friend or neighbor who arrives yearly with an armful of surplus Iris roots to give you. They, too, are politely planted even though they are apt to date back a decade or more.

Rather than forego the thrill of possessing some of these glorious new Iris it is better to be ruthless in uprooting the clumps of older varieties and to find some diplomatic way of disposing of the neighbors' contribution. If the garden is large and plenty of space is available the older sorts need not be thrown away but can be planted in drifts of a color on banks or in beds by themselves and thus produce a very pleasing effect. This will leave the prominent places to be assigned to the beautiful newcomers.

In purchasing bearded Iris one good rhizome of a variety is sufficient, for this will develop into a beautifully shaped clump in two or three years. It is well to remember that with the proper care Iris roots increase three to four fold each season. In fact, if it is separated every two years, a single rhizome can be made to multiply to over 1,000 plants in less than ten years.

While bearded Iris can be successfully moved at any time of the year the best time for planting them is in July or August. The (*Continued on page* 67)



Crown Jewel



Copper Piece



Mary Geddes F. W. CASSEBEER

Lady Paramount



EMELIE DANIELSON

The skyline takes the place of trees on the terrace of an apartment at the Lombardy, but the cushions on Lord and Taylor's bleached rattan furniture are as green as country grass. Italian pottery plates, nut dish, green and white linen, Gerard. Wine bottle, olive jar and glasses, Carbone. Triple flower carafe, Altman. Olive wood handled knives and forks, wooden salts and peppers, Carole Stupell. Hawaiian nuts, Alice Marks. Rolled sandwiches, Vendôme

Eating Out —



Left, Sunday supper al fresco laid on white painted orchard furniture, with fruit cut-outs. Two salads, one in the pottery cauliflower, the other in the old wooden bowl. Lettuce leaf plates and wooden plates. Hot food in the French casseroles on the wooden tray and the Pyrex dish in a wooden holder. Dessert in the pottery pineapples. Antique ivory beer jug and wooden beer mugs. All from R. H. Macy

More Mexican discoveries, below, that will make a city garden look like a patio. Here are a Mexican table and chairs, from the Terrace and Garden Shop, all ready for a summer lunch. Colorful Guadalajara pottery with peasant scenes, brilliant light blue glass, hand-woven linens, and the miniature flower cart on the table, all from R. H. Macy. Cork and blue-lacquered raffia knives and forks, from Carole Stupell





■ Right, a casual summer meal for guests who wander in after a swim. The octagonal table in natural rattan and matching low chairs, upholstered in bright colors, are gay and versatile. These and the glass salad bowl with its own ice container, wood top and tray, the decanter, highball glasses and split bamboo ice bucket, all from Abercrombie and Fitch. Duck and pheasant covered dishes, natural linen napkins with brown pine-tree design, Saks-Fifth Avenue. Blue-green pottery plates and bowls, Reits. Wooden serving spoons and forks and hotbread dish in wicker basket, Lewis & Conger. Wooden handled knives and forks, R. H. Macy. English biscuits arranged round a salad bowl from Alice Marks

. . . AND THE FRUITS THEREOF

by MARY GROSVENOR ELLSWORTH

NO MAN-MADE food has even been able to duplicate the refreshing quality of uncooked fruits. It's more than a mere matter of taste, though that alone would be reason enough for making them the cornerstone of our summer menus. Actually they do for our inner economy just what they taste as though they did. And since nowhere in the world is fruit more abundant, more delicious and more varied than in the course of an American summer, it is well worth while to turn your imagination toward new ways of using its invaluable zest with summer foods.

We have an embarrassment of riches to choose from, particularly now that modern transportation extends the season of each fruit in both directions, bringing us Florida strawberries in February and Maine in July. However, each fruit still has its season of finest flavor, when it can be gathered closest to market or plucked from your own vine and fig-tree. Here is a rough fruit calendar for the vicinity of New York. It will apply quite broadly to market fruit, since the commercial sources for, say, Cleveland or St. Louis are very much the same as for New York.

The first spring crop is rhubarb, coming from hothouses in February and March, from gardens in April and May. Strawberries, aside from the southern ones, are in season in June, as are apricots, currants, gooseberries. Beginning in June and carrying through into July are raspberries, cherries, plums, blueberries, honeydew melons and cantaloupe. July brings watermelon, traditional accompaniment of the Fourth, honeyballs, Persian melons, nectarines, mangoes, blackcaps, (*Continued on page* 70)

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The NEW *Williamsburg Inn*



SO MANY people are traveling down to see the Williamsburg Restoration that a new hotel has been built on the outskirts of the town to accommodate visitors. But it suggests nothing of the average hotel. Rather, you feel as though you are entering a large country home, although it is unmistakably a country inn, with the pleasant hospitality so typical of the people of old Virginia. Architecturally, it is in the Virginia Springs style that was popular in the early nineteenth century; the English Regency interior decoration reflects the same period, from about 1795 to 1830. Every small detail shows that the architects, Perry, Shaw and Hepburn (who had charge of the Williamsburg Restoration), and the decorators from James McCutcheon & Co., New York, were in complete sympathy with the work.

After a great deal of research, the designers arranged to copy or adapt original Regency fabrics in damasks, satins, and chintzes. Private collections of fine antiques were the inspiration for the furniture, some of which has been changed slightly to suit the practical needs of hotel use. All the rugs were made to order; the pattern for the magnificent oval one in the lobby was taken from a fine Regency needlework carpet. Table linens were especially designed for the Inn and woven in Ireland, and the handsome flatware, Lenox china and glassware were selected with great care. The designers of the Inn have made it an ideal transient home. They have given the smallest desk blotter as much consideration as the largest wall treatment; they have selected accessories with as much thought as the most luxurious sofa.

You will be amazed to find that the necessarily spacious entrance hall is as welcoming as your own. By grouping the furniture (*Continued on page* 57)





In the library, shown below on the opposite page, marbleized wallpaper makes an effective background, repeating the marble on the classic mantel. Illustrated above on this page is an intimate fireplace grouping, at one end of the spacious entrance hall. Notice that the flowered chintz on the sofa lends a feeling of country informality. One of the bedrooms, below, is dainty and typical of old Virginia. Illustrated below at the right is part of the dining room, overlooking the terrace. Pilasters from an old house in London set the key for a formal, gracious room





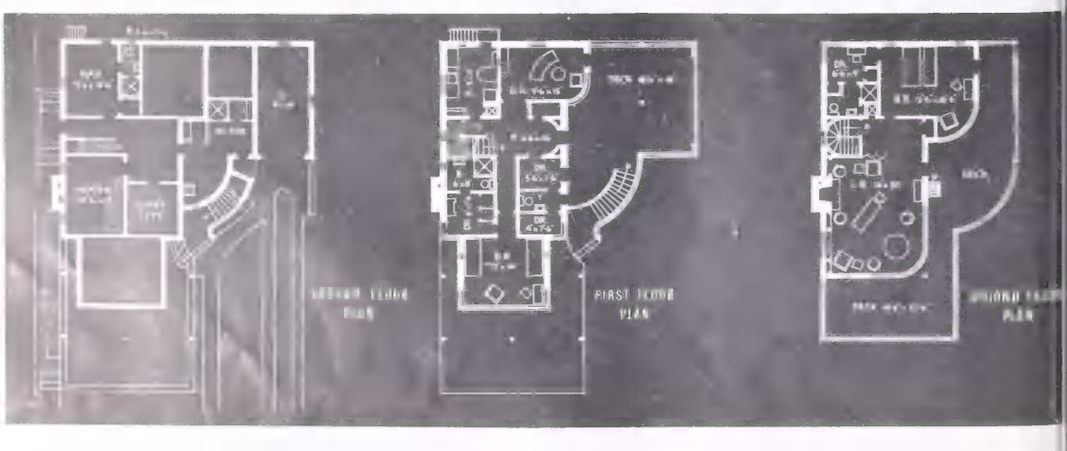
RICHARD AVERILL SMITH

Seashore HOUSE





The perfect interrelation of a distinctive plan soundly designed house is shown on this page





One pleasant feature of the living room shown at left and below is the frank abandonment of the fireplace as a living focus in favor of the sea beyond the windows. When the view outside is spoiled by weather the fireplace is ready. Cool green predominates

All the woodwork and trim in the living room is chartreuse, nice complement to the green of walls and ceiling. Blue accents the table and chairs, with gray, brown, black and white occurring in the narrow-striped upholstery of the divan and deep-cushioned arm chairs



WHAT people condemn as lack of restraint in modern architecture may often prove its chief virtue. This special purpose house, planned and carried out for seashore living, is a perfect case in point. To understand the thoroughly individual nature of the place the plans at the bottom of the opposite page must be studied. Then turn an X-ray eye to the large view of the exterior and you will see how simply and directly the architecture fits the plan. The owner, Miss I. J. Harrity, has arranged the rooms, in relation to each other and to the three floors they occupy, to obviously personal requirements. The location, on the water at Margate, N. J., indicates the uses to which the house is put. And when these are added together, the result is obvious.

One remarkable feature, of course, is the location of the living room, with the owner's bedroom, on the top floor. This assures as much privacy to the owner as she wishes when she wishes it, and leaves kitchen, "snack" room, dressing and guest rooms for the main floor below, where any amount of coming and going will be unable to disturb the more orderly processes of normal living above. Service and utility rooms are confined to the ground floor. And decks, porches, terraces, of course, are everywhere. These do more than provide a measure of outdoor living impossible in many traditional types of architecture; they serve to unify the free and varied masses of the structure and to give them life and meaning to the eye.

The interior design is as distinctive as that of the stucco exterior, thanks to the architect, Paul Monaghan. And the decoration of Frank Everett Moffat forms an harmonious complement. The special features of the rooms themselves are described in the captions accompanying the photographs.



The entire end of the main floor guest room is window, which turns the corner as well. One of these corners, above, shows the gracefully curving foot of a bed and unusual desk, with cylindrical drawer. The furniture is pickled pine, the walls peach, the rug gray-green



C. V. D. HUBBARD

Miss Harrity's own room, overlooking the ocean through a great bow window, is both bed and sitting room. Hence the ingenious arrangement of bookshelves serving to screen the bed corner. Warm and cool colors are used: reds, browns, orange, peacock blue



A CHILDREN'S VILLAGE

ASIDE from the health and fun elements, a playhouse is well worth owning. It saves your best living room furniture from the wear and tear of the always active world of make-believe. And now there are many inexpensive playhouses on the market that are attractive enough for the most formal lawn. They come in several parts, ready to be assembled in an hour or so, and can be packed into no space at all when winter comes. Any little girl would be twice as neat in her own house with a tiny front porch; it might even inspire attempts at growing flowers and making curtains. All boys love log cabins, and could actually live in the one shown here, for it's large enough to hold a cot as well as chairs and a table. And the canvas grocery store would become the meeting place of the neighborhood within twenty-four hours—and, no doubt, the headquarters of the Little Scorpions Club as well.





■ A bright blue awning with white fringe tops the house illustrated below on the opposite page. Thin bamboo slats form sides that pull up like Venetian blinds. Notice the wrought iron furniture. Abercrombie & Fitch

■ The grocery store on the opposite page is white canvas with an orange roof and a gay striped awning. Painted fruits and vegetables look like an honest-to-goodness window display. It is from Abercrombie & Fitch

■ A real log cabin for a boy is shown above. It comes in six pieces that are easily assembled, is weather-proofed, and has glass windows that open and close, as well as a sturdy door. This is from F. A. O. Schwarz

■ The white wooden playhouse, center above, has a green roof, shutters and flower boxes. When you set it up, the packing box becomes the floor! Complete with fence, it costs very little. Abercrombie & Fitch

● The house at the top of this page is large enough for the most realistic child housekeeper. Notice the trellis for vines and flowers, and the front porch big enough for a bench. From the E. F. Hodgson Co.

Silver



Above, Towle's distinguished Candlelight pattern held in equally distinguished hands. Glasses with diamond-cut stems, Alfred Orlik. Gold-banded Lenox service plate, Plummer. Eggshell linen damask from Léron. Below, Gorham's King Edward pattern is handsome in flatware and in the serving platter as well. Flowered plate, Plummer. Cloth from Grande Maison de Blanc





People love to touch silver. They love to hold its shining beauty, feel its gloss and weight and follow its lines with an appreciative finger. Above, the opulence of R. Wallace Sons' Stradivari flanks a service plate, soup cup and saucer from Plummer. The silver flower bowl is Stradivari, too. Old ivory linen damask cloth, Grande Maison de Blanc. Tables from Charak

IN GOOD HANDS



BURLINGAME
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Below, after-dinner coffee, with the Minuet pattern for the coffee service, from International Silver Company. The demi-tasse cups and saucers from Plummer. The food on these pages comes from the Waldorf-Astoria chefs. The ring in the photograph at the upper left, opposite page, from Lord and Taylor. Other jewelry is from Saks-Fifth Avenue



Above, the gracious simplicity of Minuet, by International Silver Company, is the perfect complement to fine china and glass and lovely lace. The flower-wreathed plate and crystal finger bowl are from Alfred Orlik. The glasses come from Georg Jensen. And the linen and lace hand-monogrammed place mat and finger bowl doily are made by Léron


MEXICO



ESTHER BORN—BLACK STAR

A LAND OF COLOR AND CONTRAST, WHERE ANCIENT AND MODERN MEET

IN THE past few years the world has "discovered" Mexico. Travelers returning brought tales of a simple, rather mysterious race, most of whom (according to them) were peasants, and all of whom seemed amazingly gifted in the design and creation of peasant arts and crafts. Some of this is true, but not by any means all of it.

The truth of it is that the Mexicans are not nearly so simple as legend has had them, and they are about three times as gifted. Their crafts go back to the days before the Spanish invasion, so far back, in fact, that by comparison the civilization which produced Boston and New York seems strangely young and callow. Some of the Aztec ruins in Mexico pre-date ancient Rome. But —and here is the fascinating crux of the matter—the present generation of Mexicans is even more modern than its neighbors in the United States. The result is an astonishingly effective combination of the old and the new. Some of the most florid and exuberant architecture in the world—the old Spanish—stands cheek by jowl with houses and schools and public buildings designed by young Mexican architects who understand and have put into effect all the simple, rational, functional ideas of modern architecture.

If it seems a little startling to us that the new Mexican architecture is purely modern, it is easily explained by two things. First, the fact that the more prominent Mexican architects—men like Juan O'Gorman, Villagran and Legarreta—have been educated in American universities or closely influenced by American and European theories. Second, the fact that Mexico is today in a sense a new country, a nation which has very recently discovered itself. It is inevitable, in these circumstances, that a nation should express itself in a manner utterly different



LESLIE GILL

The design on the coffee-beige and white pottery, above, is taken from the ancient Temple of Mittla. Fragments of the original design are shown left and right

RE VERGER ALLIANCE—BLACK STAR



ESTHER BORN



ESTHER BORN



ROSE KING

Left, the house of Mr. and Mrs. A. Elosua, in Guadalajara, by I. D. Morales. Luis Barragan designed the next house, in Mexico City. White plaster and rough red tile make the third; C. O. Santacilia, architect. Opposite, a group of seven houses, designed by Rudolfo Weber. Below is a small modern apartment house by Ernesto de la Mora



VERGER—BLACK STAR

from anything its immediate ancestors could command. Their paintings, for instance, have the strength and often the posterlike directness that one associates with the blazing color of old Mexico; but Diego Rivera, Mexico's foremost mural painter, has shown us how far from the traditional the execution of such painting can be. The Mexicans lose nothing, in fact, by leaving the old, because the old is inextricably with them. It is only the expression which is new. Thus, their architecture is very like our own modern designs, but the accent is shifted to suit different ways of living. It is modernity against an ancient background.

And in their crafts, the same thing holds. Mexican artists and artisans go on making the traditional pieces of pottery, and continue to blow glass in precisely the same way that they have done for hundreds of years. But new designs are creeping in. Sometimes these designs have found their origin in younger culture and ideas—often, indeed, imported directly by Americans and Europeans, and adopted by the Mexicans, as in the case of Mrs. Sylvanus Lee's work, appearing opposite. But always the traditional leaves its indelible imprint. The Mittla pattern used on the pottery on the foregoing page, for example, is new to pottery, but the design itself was taken straight from the temple of Mittla whose sculptured motifs are photographed beside the pottery.

In this relation of the old to the new, Mexico has given us a very real discovery, a discovery primarily in decoration which is both entirely logical and unexpectedly stimulating. It is the use of peasant crafts against a wholly and typically modern background. Mexican pottery, textiles, tin, paintings give enormous vitality to a modern room. Vivid colors, hand-woven textures, and the simple yet somehow subtle designs complement modern structure and produce a new idea for America.

The work done in Mexico by Mrs. Lee is not only of great value from the point of view of decoration, but is fortunately within the reach of everyone. Carson Pirie Scott and Company in Chicago and R. H. Macy in New York have per- (*Continued on page* 66)



Opposite, some of the results of Mrs. Lee's work in Mexico. The serape is bright blue, black and white. The bowl is red and white lacquer. Gourds are painted in fruitlike colors. The two-toned glassware is a brand-new idea for Mexico. The table linens have an interesting texture and design. The basket is brilliantly Mexican. All, R. H. Macy. Photograph by Leslie Gill



HOW AIR-CONDITIONING WORKS

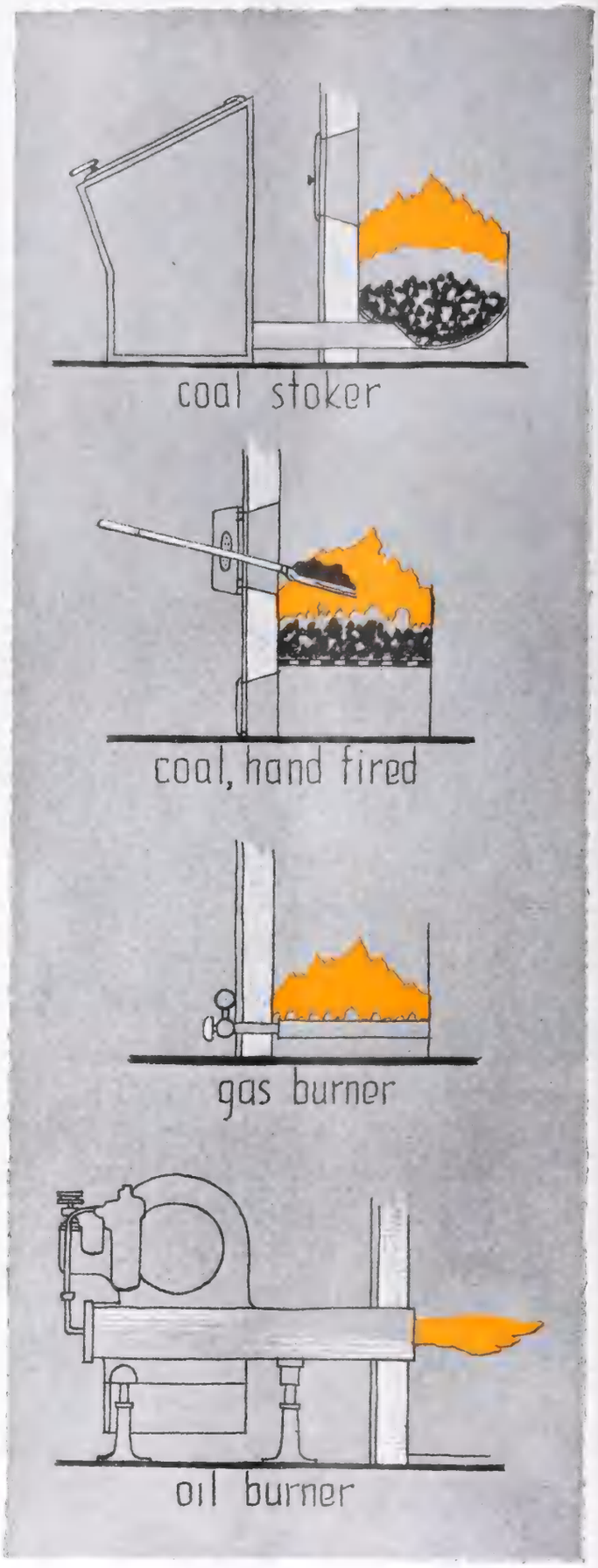
IN THE May issue of HOUSE BEAUTIFUL we outlined the principles of home air conditioning and promised a future article describing the equipment available for supplying the various air conditioning functions. This is it.

Although the principles of air conditioning are fairly well agreed upon, there are a number of methods of accomplishing it. Every reputable piece of apparatus has its merits and advantages in particular installations. But since there are so many brands and types available, since this country is so large that it has sharply differing climates and differing cost and labor conditions, it is necessary to generalize—perhaps just where you need specific information. Where possible we have attempted to be definite; in such cases bear in mind that the statements are approximations only. Further, this article is not intended to replace the necessary advice of architects, engineers or contractors. It does aim to assist you in finding out what it's all about so that you will not be led blindly.

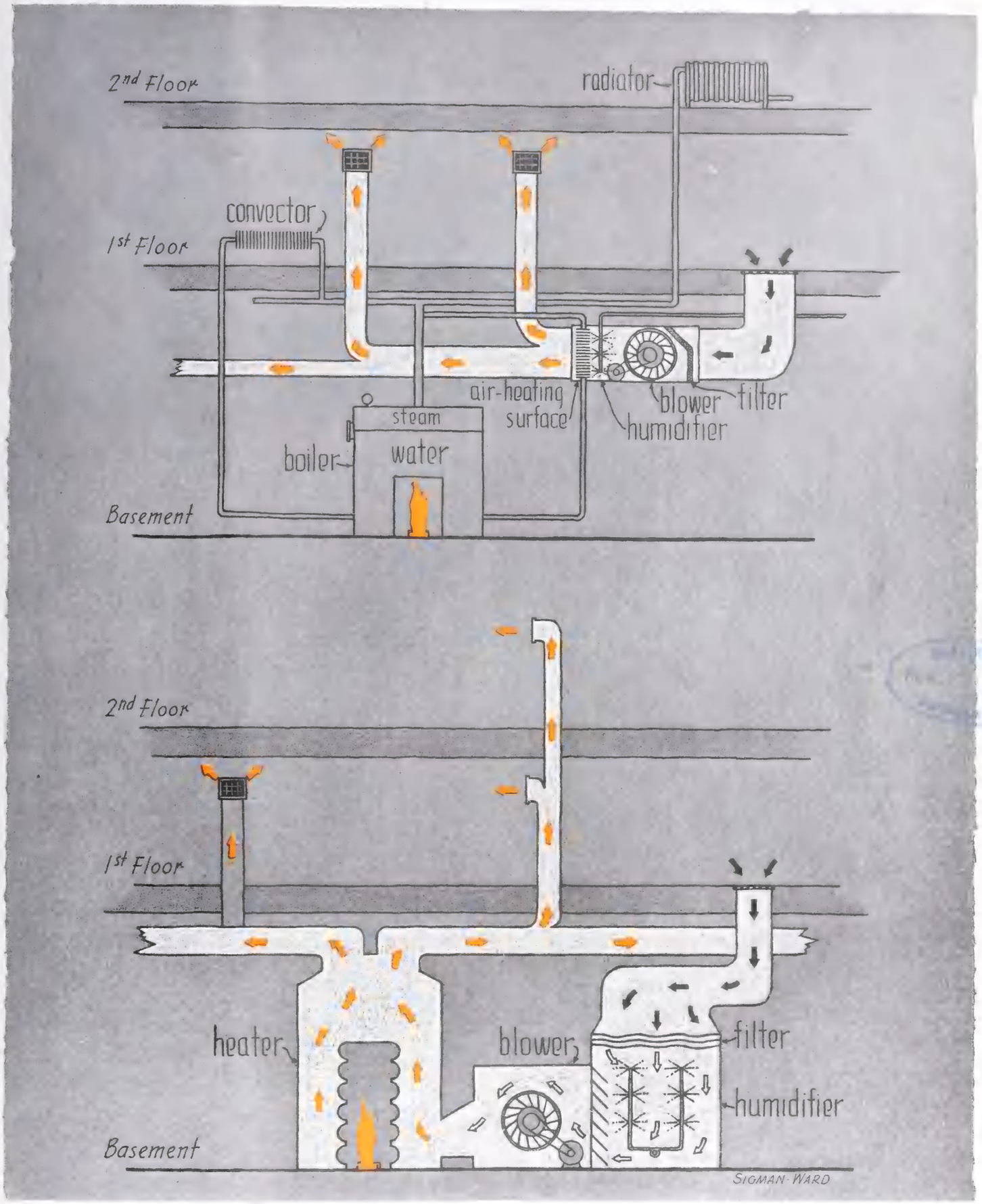
SELECTING THE FUEL. The very first question to be faced in selecting a heating plant is: Shall I burn coal, oil, or gas? Your decision on this affects sharply both the type and make of the equipment you will install, but fortunately the answer is frequently found by elimination. Give careful consideration to:

Availability. If you live in a territory where any of the fuels originate the answer may be almost automatic, for the fuel natural to your region will be cheap and easily available. In these cases service is probably obtainable day and night—and it goes almost without saying that this must be so if you are to be certain of comfort through severe winters. If you are persuaded that oil is the fuel for you, make certain that the oil dealer is systematic and careful in deliveries and that the oil burner dealer has service men available at all hours. If more than one fuel passes this test think about:

Storage space. Here gas has an advantage, since the gas



THE FIRING UNIT provides the basic heat which is the heart of every air conditioning system that has cold winters to cope with. The choices are four. The stoker at the top feeds coal automatically to the flames. The coal shovel needs no introduction. The gas burner is an excellent choice if cost conditions in your locality are favorable. The now familiar oil burner, in many designs, is simple, efficient and foolproof



THE SPLIT SYSTEM, as it is logically termed, involves familiar direct heat from steam or water boiler to room radiators, plus a separate but closely coupled conditioner supplying filtered, humidified, forced air heated to room temperature. This reaches specified key points or individual rooms and returns by correctly designed ducts. The drawing at the top of the page shows the circulation of air through the house

THE WARM AIR SYSTEM which is illustrated just above may do the whole job of supplying heated conditioned air for your house within a single cabinet or by means of separate heating and conditioning units. The drawing shows what happens in either case as the used air enters the plant, is filtered, moistened, mixed, blown through the heater and emerges through grilles as shown by the rejuvenated arrows

utility takes care of this if you burn that fuel. While coal requires a storage bin, it does not require excavating. An outside oil tank necessitates excavation but the tank doesn't take up space in your basement.

Automatic heat. Gas and oil were, years ago, the only fuels that could be controlled automatically, but modern stokers have placed both anthracite and soft coal in the class of automatic fuels. The newer bin-fed model stokers make unnecessary the shoveling of coal into hoppers and it is possible to burn these low cost fuels with little attention.

Cost is the most obvious point on our score sheet and the easiest to mistake. Manufactured gas is generally the most expensive but it has offsetting advantages and, too, some gas companies are offering specially low rates to customers who use gas for all services such as heating domestic water, cooking and house heating. Gas is silent and odorless and the supply never runs out. Oil is generally lower in cost than artificial gas and its advantages are well known. Anthracite, while cleaner than soft coal, is not available at reasonable prices in all regions. Bituminous or soft coal is usually inexpensive but precautions must be taken against dirt. The selection of fuel usually is a compromise among the highly desirable and expensive fuels and less desirable but lower cost fuels.

Comparisons of fuel for heating have caused many controversies. The amount of heat you actually get from a fuel depends on the quality of the fuel, its inherent limitations, and the design of the burner and heater. Salesmen for each type of burner, fuel and system will combine all these in one word—efficiency. The efficiencies of the different fuels, when burned in modern automatic units, do not vary so sharply one from another as they did some years ago.

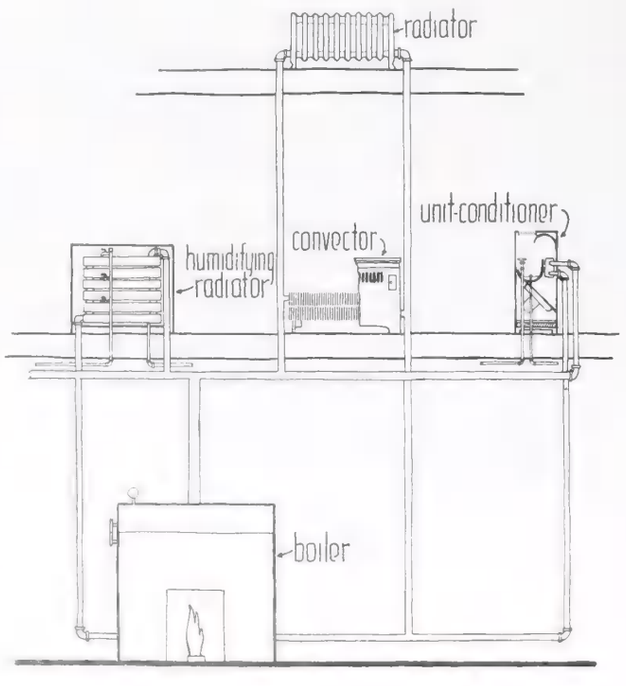
FUEL COSTS. Obviously, fuel costs are difficult to compare, but a very general comparison is that a good grade of coal at $10 per ton burned in a modern stoker costs about the same as oil at $.0625 a gallon when burned in one of the newer type boiler-burner or furnace-burner units, and the same as gas at $.05 per therm (or $.25 per thousand cubic feet of manufactured gas, or $.50 per thousand cubic feet of natural gas) when burned in modern gas heaters.

These figures are very general and may not apply to your specific community. If you are in doubt, and are wavering between two fuels, ask the gas company, oil burner or oil dealer, stoker or coal dealer to give you a cost estimate based on your house plans. This should be in the form of a guarantee based on the severity of an average or normal heating season in your locality. Most good dealers are able to make such estimates, within reasonable limits, of course.

Generally, in air conditioning as in automobiles, one is buying a basic service primarily and additional services secondarily. One buys a car principally for transportation, but is willing to pay considerably more than mere transportation costs to obtain the additional speed, appearance and comfort to be found in fine cars. So it is with air conditioning. The additional convenience and other advantages found in the higher priced fuels—and systems—are in proportion to your budget. So consider all points of each fuel, balance these against the cost and buy the best your budget will stand.

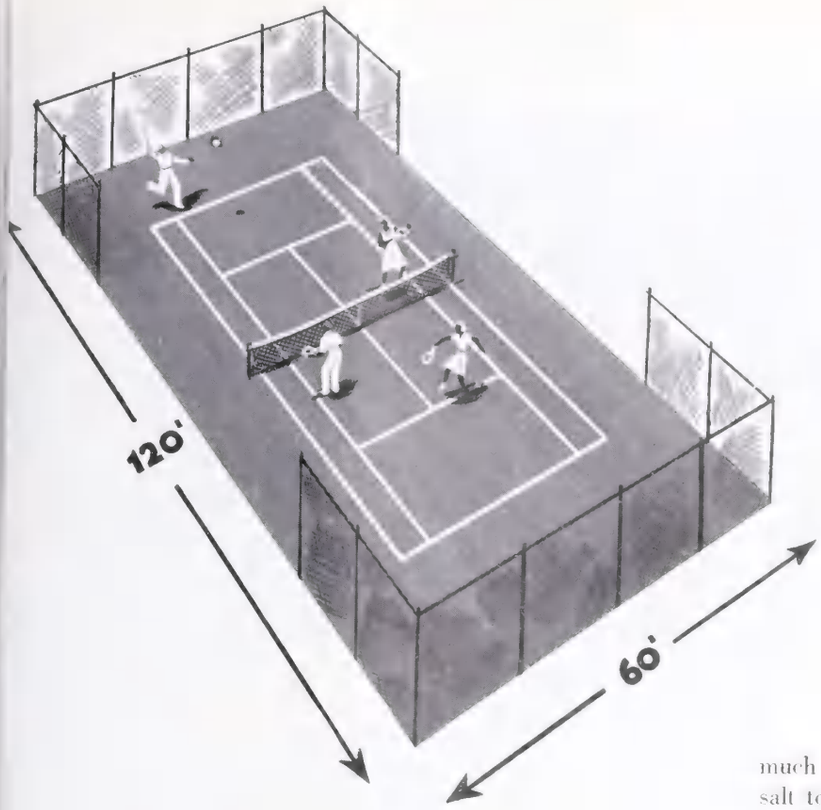
SELECTING THE SYSTEM. After you have selected the fuel you wish to use, you will determine what general type of system you want, keeping in mind that the particular system is in most cases quite independent of the fuel you will burn. We explained in the May issue that heating was the most important of the air conditioning functions. With this in mind, you will find, on examining the various catalogues, that there are only three basic systems and a split system. The basic systems are: 1, steam; 2, hot water; 3, warm air. And warm air today almost always includes conditioning. The split system consists of a steam or hot water boiler connected to a separate conditioner.

WARM AIR. With warm air conditioning, air is heated in a conditioner, blown through sheet metal ducts to the rooms, withdrawn through grilles and carried back to the conditioner in other ducts, with the process repeated continuously. The conditioner contains filters for cleaning, fans for circulating, water for moistening, and hot metal surfaces for heating the air. The heating surface is simply some kind of arrangement by means of which the air is passed around a chamber inside of which the fuel is burning. The metal surfaces may be of cast iron or steel, either being satisfactory. Such a system is a "central" air conditioning plant, for all of the conditioning operations are performed in one place. In some such units the heating is done in one unit, the cleaning, humidifying and air blowing being accomplished in another but connected unit, while other conditioners have all the apparatus encased in one covering. If you are modernizing you will want to consider adding one of the cleaning, blowing and humidifying units to your present warm air furnace. For your new house either is acceptable, the choice depending on your particular taste or on the basement layout.



You will never see a combination like this, but you may wish a humidifying radiator, shown at left; or a conditioning radiator, which supplies some summer cooling and dehumidifying, too, at right. Between these is a convector, which depends upon its concealing flue for effective action. Top is a modern cast iron radiator

STEAM. You are familiar with the conventional steam heating plant with radiators in each room. You may not be acquainted, though, with what you can do for relatively little money in making a modern system of your old plant. Modern, attractively cased boilers, gas and oil burners, coal-burning stokers and magazine feed boilers are available in wide ranges of colors, materials and sizes. Radiator air valves have been improved. Then, too, there are the newer concealed convectors to replace the old radiators; radiators themselves have been slenderized—for the second time—recently. From the conditioning standpoint, one of the latest (*Continued on page* 58)



COURT ORDER

IF TENNIS is to begin at home, there are certain conditions of space, purse and procedure which must be met before you can have your court. The title of this discussion suggests a convenient method of spreading the necessary information on the record.

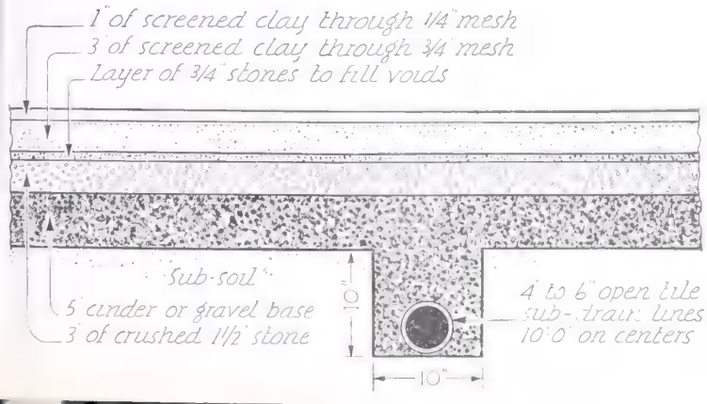
Q. How much will it cost me to build a tennis court? A. That, sir, depends on the kind of court you want—whether clay or gravel, concrete, wood, patented hard-court construction or turf.

Q. What is the minimum I should allow to build a serviceable court? A. At least $1,000. Most good courts cost more. But this is not the time to discuss costs . . .

Q. Please confine yourself to answering the questions. Now, how much space must I allow for a full size doubles court of adequate size? A. A rectangle preferably not less than 120′ x 60′; the court proper is 78′ x 36′.

Q. Will you please give, in your own words, all pertinent information about making dirt or clay tennis courts—and as briefly as possible? A. Certainly. First of all, you lay out the playing area with the long axis running from southwest to northeast, for best all round use throughout the day, or northwest by southeast for afternoon play. Remove all soft earth and top soil for at least a foot below the finished grade line. Level this bed of subsoil, with necessary drainage installed according to this diagram which I have here. First comes a layer of cinders or gravel rolled thoroughly to a five-inch thickness. Next comes 3″ of 1½″ crushed stone, then ¾″ of fine stone, then 3″ of clay screened through a ¾″ mesh, then finally an inch of clay screened through a ¼″ mesh. This last layer should have as much sharp sand as clay, by weight, and one part of farmer's salt to 50 parts of clay, also by weight. When the top mixture has been added to the layer of clay below, roll thoroughly with a 500-pound roller. Then sprinkle until water covers the surface, and roll until the water is gone. Your court is now ready to be played on.

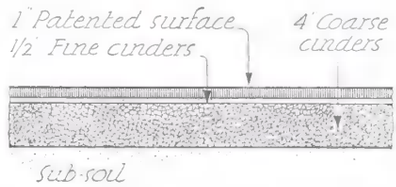
PROPER CONSTRUCTION OF A CLAY TENNIS COURT



Q. Are clay courts and dirt courts the same thing? A. No. A dirt court is simpler to build, but not so good to play on, harder to keep in condition, and not practical unless the conditions are right. To wit: if you have good, well-drained subsoil, you may make a serviceable court by adding 2″ of the clay surfacing as already described. It *will* cost less to build, however.

Q. What will a clay court cost? A. Maybe $500, maybe $1,000, maybe $2,000. It depends on the sub-grading and availability of cinders and clay.

Q. Is there a type of court which will require less maintenance to keep its original playing surface? A. There are several, including concrete.



Q. Why isn't concrete the best of all? A. It may be, if you want to pay for it, and if you don't mind how hard it is on your feet and how unsympathetic if you fall down. I have a diagram . . .

Q. Later, please. Now how about the others? A. Well, there are several, all involving certain patented surface materials or binders. I have here a sectional drawing of a typical construction. The amount of cinders may vary a little, or crushed stone may be substituted for the fine cinders, or an asphalt base may be required for one type. But all have a more or less granular surface, quick draining, durable, kept in condition year after year with a certain regular amount of rolling or simply brooming or dragging. These courts are made entirely by contract with the manufacturer of the surface material, or with his supervision, or the surface alone may be laid by the manufacturer upon a base prepared to specification by any contractor. All of these courts may be had in either red or green shades, and one comes in brown as well. The minimum cost for the whole job, for any one of them, would be about $2,000, not counting back nets, but including lead or steel marking tapes, net-posts and nets. These playing surfaces drain much more quickly, are more durable, and are usually more (*Continued on page 65*)



The METROPOLITAN MANNER



After seeing this remodeled town house, we believe that anything is possible. It takes skill and ingenuity to change the character of an outmoded house, but the results are well worth it, as these photographs prove. Mr. Charles H. G. Thompson, expert decorator, turned the basement and first floors of an old New York brownstone into a duplex apartment suitable for his bachelor tastes.

The morning room, cheerful as the sun that comes in through the wide window, is on the basement floor right off the garden. Three walls are painted a soft pine green, and the south wall is white. A dark brown circular rug makes a warm foundation, while white glazed chintz draperies with a Directoire design of maidenhair fern give pattern to the room. The furniture, mostly French, is upholstered in white leather and green fabrics that blend with the walls. Gilt brackets supporting classic urns above the mantel and a collection of old prints contribute to an atmosphere of quiet dignity. What used to be a storeroom and a passageway is now a dining room. Here Mr. Thompson used a sophisticated version of an old Victorian paper for two walls. Pink-to-white swags and cornucopias of morning glories enhance the light Delft blue ground. The south wall, recessed beyond the original partition, is painted white and indirectly lighted to make a focal point of the Nubian and his bouquet of pink lilies. There is ample storage space behind white sliding panels on the west wall. The chairs are old white with gilt trim and deep maroon leather seats. An amusing pair of Victorian brass lamps further documents the room.

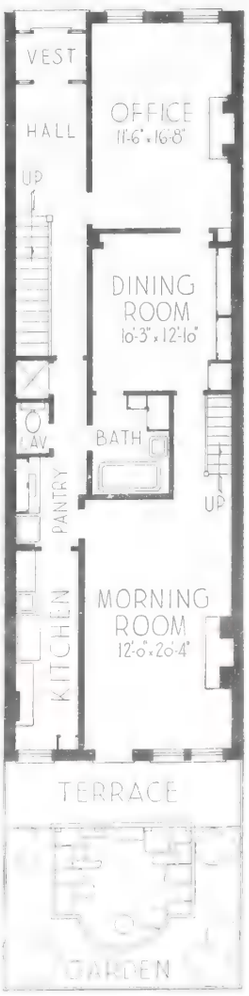
In the living room on the first floor, elephant-gray walls are a foil for the soft violet reds, blues, greens and whites of the Aubusson rug and the upholstery fabrics. Deep-set windows, with plants and old white window-to-window draperies, are pleasantly reminiscent of a simple provincial chateau. A gilt Regency mirror adds elegance to the Victorian mantel.



RICHARD AVERILL SMITH

The morning room, with its wide windows and the cheerful pots of flowers, is shown above on the opposite page. Indirect lighting makes the garden, right, a charming retreat for hot summer evenings. The Victorian dining room, below, shows the changes made by remodeling. An effect of light and air is given to this inside room by the clever built-out enframement, almost like a window, which is indirectly lighted and painted white









Two views of the living room, an expressive combination of French eighteenth and early nineteenth century decoration



The House Beautiful PORTFOLIO *of Selected Details*



1 RICHARD AVERILL SMITH



2 GEORGE H. VAN ANDA



3 MATTIE EDWARDS HEWITT



4 SAMUEL H. GOTTSCHO



5 RICHARD AVERILL SMITH

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GARDEN POOLS

GARDEN pools have always played an important part in garden design. They are, of course, essential parts of larger gardens, and it is surprising how much even a small pool will add to the tiniest garden. One never tires of seeing the reflection of the sky and of the flowers and perhaps the trees beyond mirrored in a quiet pool. What one loses in reflection one gains in animation if a fountain is part of the pool design. The sparkle of the sunshine, the falling water, and the sound of gentle splashing are sometimes more to be desired than tranquil reflections.

There are so many types of pools with different shapes, sizes, depths, materials and edgings, that it is impossible even to mention them all in this portfolio. The series of photographs will probably prove more useful in giving you practical suggestions than a thousand words of description. We have purposely selected pools in a wide variety: square, round, rectangular, formal and informal, large and small, so that you may find the type of pool best suited to your own garden. You will naturally want to discuss its possibilities with your landscape architect.

1. Garden of Mr. George Roberts, East Hampton, L. I. Mary Deputy Lamson, landscape architect. **2.** Garden of Mr. John P. Kane, Locust Valley, L. I. Louise Payson, landscape architect. Delano & Aldrich, architects. **3.** Garden of Mr. George S. Amory, Tuxedo Park, Tuxedo, N. Y. Henry Boucher, landscape architect. **4.** Garden of Mr. Peter H. B. Frelinghuysen, Palm Beach, Fla. Wyeth & King, architects. **5.** Garden at Port Jefferson, L. I.



6 SAMUEL H. GOTTSCHO



7 RICHARD AVERILL SMITH



8 SAMUEL H. GOTTSCHO



9 SAMUEL H. GOTTSCHO



10 RICHARD AVERILL SMITH



11 RICHARD AVERILL SMITH



12 RICHARD AVERILL SMITH



13 MATTIE EDWARDS HEWITT

6. Garden of Mr. Edward Shepard Hewitt, Lloyd Harbor, L. I. Architect and owner. 7. Garden of Mr. J. H. Hammond, "Dellwood," Mt. Kisco, N. Y. Nellie B. Allen, landscape architect. 8. Garden of Mr. George B. Robinson, Ardsley Park, Irvington, N. Y. Clarence Fowler landscape architect. Harriet W. Frishmuth, sculptor. 9. Garden of Mr. Rufus Scott, Locust Valley, L. I. 10. Garden at Port Jefferson, L. I. 11. Garden of Mr. Aymar Embury, East Hampton, L. I. The late Ruth Dean, landscape architect. 12. Garden of Mr. C. E. Grosbeck, Locust Valley, L. I. 13. Garden of Mr. Lewis Lapham, New Canaan, Conn. Olmsted Brothers, landscape architects.

The House Beautiful PORTFOLIO *of Selected Details*



14 MATTIE EDWARDS HEWITT



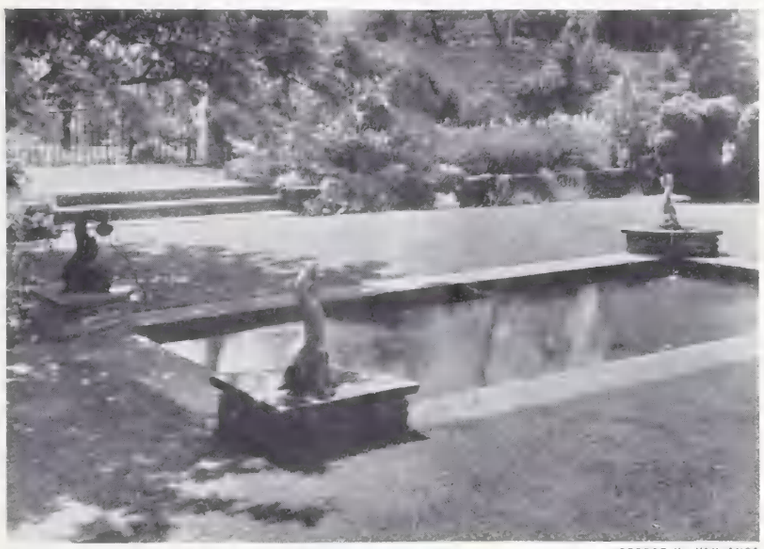
15 MATTIE EDWARDS HEWITT



16 R. W. TEBBS



17 RICHARD AVERILL SMITH



18 GEORGE H. VAN ANDA



19 GEORGE H. VAN ANDA



20 MATTIE EDWARDS HEWITT



21 RICHARD AVERILL SMITH

14. Garden of Mrs. Wharton Sinkler, Elkins Park, Pa. **15.** Garden of Mr. George Bullock, Oyster Bay, L. I. **16.** Mimosa Hall, Roswell, Ga. **17.** Garden of Mr. Warren Kinney, New Vernon, N. J. The late Ruth Dean, landscape architect. **18.** Garden of Mr. John P. Kane, Locust Valley, L. I. Louise Payson, landscape architect. Delano & Aldrich, architects. **19.** Garden of Mrs. Thomas Crimmins, Noroton, Conn. Louise Payson, landscape architect. **20.** Garden of Mrs. Charles Suydam Cutting, Gladstone, N. J. Ellen Shipman, landscape architect. **21.** Garden of Mr. A. B. Squire, Llewellyn Park, West Orange, N. J.

The House Beautiful PORTFOLIO *of Selected Details*



22 MATTIE EDWARDS HEWITT



23 MATTIE EDWARDS HEWITT



24 MATTIE EDWARDS HEWITT



25 GEORGE H. VAN ANDA



26 MATTIE EDWARDS HEWITT



27 GEORGE H. VAN ANDA



28 GEORGE H. VAN ANDA

22. Garden of Mrs. Ernest Iselin, New Rochelle, N. Y. 23. Garden of Mrs. Ernest Iselin, New Rochelle, N. Y. 24. Garden of Mrs. John R. McGinley, Manchester by the Sea, Mass. Marion Coffin, landscape architect. 25. Garden in White Plains. 26. Garden of Mrs. John R. McGinley, Manchester by the Sea, Mass. Marion Coffin, landscape architect. 27. Garden of Miss Elizabeth Hooker, New Haven, Conn. Marion Coffin, landscape architect. 28. Garden in Greenwich, Conn.



QUIZ

by ROMAINE B. WARE

1. *Why don't my Peonies bloom?*

Numerous things may prevent blooming, such as too deep or too shallow planting, starvation from poor soil or lack of plant food, but probably the greatest cause is inferior plants. A great many poor roots are sold annually and some of them never bloom. Don't purchase unnamed or mixed Peonies and always buy from reputable dealers.

2. *Why do ants get on the Peony buds?*

To secure the sweet sticky substance found thereon. Apparently they cause no injury to the buds.

3. *Can I cut off the leaves when they turn brown after the peonies have bloomed?*

If you cut the leaves before they have fully matured (generally late in the summer) you interfere with development of buds for next year's growth. A plant requires its leaves throughout the growing months to manufacture plant materials for future growth.

4. *Why do some Peonies fail to open their blossoms after developing fat buds?*

Certain varieties, especially among those which bloom late, are inclined to "ball," that is, buds develop almost ready to open and then simply dry up. This is especially noticeable in hot dry weather and with some varieties in hot humid weather. The remedy is to plant varieties that bloom earlier in the season and avoid those which bud in this fashion.

5. *When and how should I fertilize?*

In planting Peonies a liberal quantity of thoroughly rotted barnyard manure should be mixed with the soil at a depth of 8″ to 18″ below the surface. This will supply needed food for a period of several years. Established plants may be fertilized by cultivating into the top 3″ of soil a liberal dressing of thoroughly rotted barnyard manure or a complete commercial fertilizer. Bone meal, steamed, not raw, is a very safe food to use and can be worked into the soil liberally.

Keep in mind that Peony roots spread out and apply the food over a wide area. Plants eight or ten years old have roots that reach out 2′ to 4′ in every direction. In good soil they send roots down 2′, 3′ or more. Peonies may be fed during the spring and just before blooming with liquid manure. This is made by soaking a bushel of barnyard manure in a barrel of water and then watering the plant with this essence, diluting it about one half with water and applying when the soil is moist so that it may penetrate deeply.

6. *How often should a Peony plant be dug up and divided?*

Except when you wish to increase your stock of Peonies or they do not seem to be behaving properly there is no need to dig and divide oftener than every ten years. However, should you desire to increase your stock, roots can be dug and divided every third year. It is seldom if ever wise to dig in less than three years. Plants divided too frequently tend to become weak and do not bloom properly.

Remember also that an established Peony which has been in the ground more than two years should not be transplanted without dividing. The reason for this is that in transplanting many of the fine feeding rootlets are destroyed and it takes a season or two for the plant to become reëstablished.

For this reason there is really nothing to be gained by planting large roots. In fact a good strong piece of root 6″ long with three to five eyes or buds upon it will make as large a plant at the end of three years and probably be a great deal healthier than a large clump would be if planted under similar conditions. Also, do not plant a root in a spot or in soil where Peonies have previously grown. If you must replant in the same location replace all soil two feet deep and two feet in diameter.

7. *What is the best season to plant Peonies?*

Early Fall. From early September until the ground freezes, with September considered preferable. At this season nearly all growth for the current year is complete. Plants are practically dormant and may be dug and divided with little injury. They begin growth of new roots with the advent of fall rains, for which reason September planting is advantageous.

Spring planting is seldom, if ever, recommended except where one can obtain roots which were dug in the fall and stored over winter under ideal conditions. Early (*Continued on page 63*)

PUBLIC LIBRARY

FOOLPROOF Gardens

by CHESLA C. SHERLOCK



ABOUT this time of year all gardeners, even those of great willpower and enthusiasm, give way to fatigue and long for a "foolproof garden"—one that somehow stays made and endures forever and ever. The part-time gardener and the summer vacationist are particularly interested in a garden which will give a maximum of results and prove "sure-fire" year after year. And, whisper it softly, there are those of us whose gardening enthusiasm bogs down fearfully during these hot midsummer days when pests, fungous diseases and weeds are a continual drain on energy and vitality.

How can you plan a garden for next year which will give a riot of bloom in balmy May and early June? How can you contrive a garden which will answer your dreams of loveliness and not demand the labors of Hercules?



For my foolproof garden I have selected, first of all, Iris and Peonies. (You should be thinking about planting these now.) I may be pardoned for mentioning the fact that I have personally gardened in three widely different gardening localities in the United States. That experience has taught me that Peonies and Iris will grow under any climatic conditions, with the possible exception of certain Southern localities.

The Iris is especially tenacious and persistent. It will grow in any soil that will grow any living plant and sometimes it seems to grow in no soil at all. It is extremely hardy and once established with a minimum of attention to the possibility of "heaving" in winter thaws, it is utterly impervious to freezing. It is lavish in its blooming propensities and is so exquisite in color combinations, texture and structure that it has aptly been called "the poor man's Orchid."

There is an Iris to match every color, tint and shade, and the way in which all known color combinations have been grouped by modern hybridists is a continual wonder and delight. It is possible, and I know one summer vacationist who did it, to build an Iris garden which contains every color in the rainbow. Her garden was laid out on a terrace in the shape of a huge wheel, the spokes of which contained the tints that blended the larger and more solid blocks of the primary colors. That simple garden was a revelation of what can be done with a single kind of flower. And the nice thing about it was that the "show" came off in ample time for this gardener to see it all, revel in it to the full, before she packed her trunks and departed for the shore or mountains for the summer. Her return in the late summer was in ample time to superintend such lifting and dividing of clumps as might be necessary every third season. Thus she was able to garden to her heart's content; the period when she was away from home was merely the necessary growing and rest period when the Iris, following blooming, were storing energy and developing new rhizomes for the next season. Had she remained at home she would have seen nothing but row on row of sword-like leaves gradually turning brown in the summer heat.

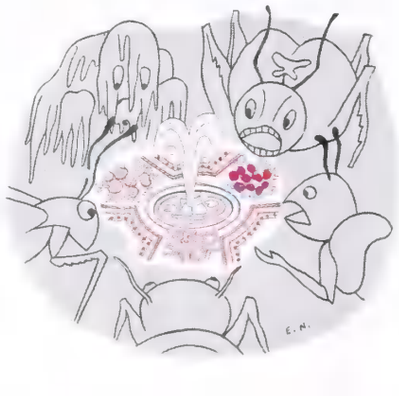


The Peony is likewise a foolproof flower. It has even fewer ailments and pests than the Iris, and it has the advantage of being much more permanent once established. By this, I mean that it does not require lifting and dividing with as emphatic a demand as often as the Iris. Unless the latter are lifted once every third season, they overcrowd and quickly die through lack of plant food and winter heaving. Not so the Peony. I have known of instances where it remained in one spot for two generations and continued to give its bloom each spring.

The range of color in the Peony is certainly not as great as that of the Iris, but the newer introductions of an approximate yellow are a step towards bridging the gap which has long defied the hybridizer. What the Peony may lose in color in comparison with Iris, it certainly makes up in its ease of culture, its magnificent individual bloom and its many exquisite forms and types. In growing habit it is flexible, ranging from the comparatively dwarf *officinalis* to the stately and challenging Japanese and tree-type Peonies. Iris, of course, range from the very dwarf sorts for edging and rockeries to the tall, man-sized varieties growing up to six feet high.

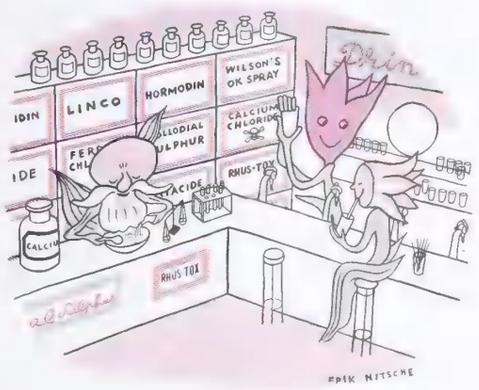
I think the ideal combination for a foolproof spring garden for the busy person or the summer vacationist is the use of Columbines, Iris, Peonies and French hybrid Lilacs. These would all bloom at the same time and when arranged in combination always make a striking sight.

Columbines and Iris make an ideal combination. The more delicate and spritely Columbine is a proper bedfellow for the larger and coarser Iris. They combine readily so far as color is concerned and they bloom together. Peonies, growing taller as a rule, may be massed with them, depending upon the area available for the garden, or individual plants may be set at intervals for accents. The whole may be inclosed by a hedge of French Lilacs, and to carry out the foolproof principle the latter should be own-root stock to insure keeping them within bounds.

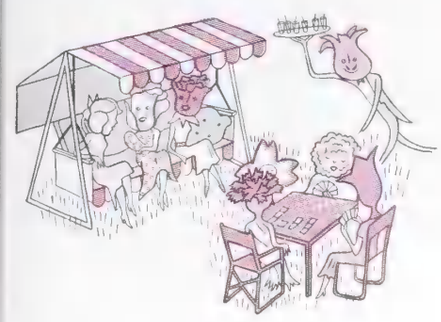


The garden plan to (*Continued on page* 61)

July SCRAPBOOK



SUCCESSFUL ROOT FORMATION. A magic working chemical is Hormodin, whose use is to stimulate rapid growth on cuttings. It acts equally well on types of plants which root easily or the ones difficult to propagate. It may be adapted to different specimens, as certain plants require varying treatments in the concentration of the solution and the number of hours of immersion. Ample directions come with each package. To treat cuttings with Hormodin merely place their basal ends in a solution of recommended strength for a designated period of four to forty-eight hours. The cuttings are then removed from this solution, and placed in the propagating medium of bench or receptacle, where they will form better roots and more quickly than shoots not so treated. Even species like Apple, Boxwood, Magnolia, Blueberry, Rose, which are difficult to root, respond favorably to the solution. No equipment is required. A measuring glass comes with the product, the amount of Hormodin recommended for the species to be propagated is mixed with water, and the cuttings are immersed to a depth of three quarters of an inch to two inches as specified. When removed they are washed off with fresh water and put in the rooting medium of sand. Hormodin was developed at the Boyce Thompson Institute for Plant Research and is manufactured by the Merck Co., Inc., at Rahway, N. J. All seed stores should be able to supply it, or it may be obtained directly from the makers.



GARDEN CLUBS. With the tremendous increase of these groups all over the country, the danger arises that the primary interest of their formation is lost after the first enthusiasm of organization. An excellent way to find out if such is the case is about this time in the summer to score the Club's activities according to a schedule of the ten requirements which should be the beacons for worth while existence. Such a list would include: Eliminate from active membership all who do not have gardens. Let such persons be associate members with larger dues. Eliminate from active membership those who do not participate in all club activities. Hold some type of exhibit each year, preferably giving emphasis to horticulture. Visit the gardens of members during the season. Have a definite program which will include a major portion furnished by the members themselves. Study the plants and flora of the section. Make use of the State Experiment Stations in a large degree. Hold meetings throughout the year. Form some kind of study group. If the Club belongs to a state organization do not let that interest overshadow the work to be done in the members' own gardens.

THE DANGERS OF CALCIUM CHLORIDE. One of the simplest methods of eliminating weeds in driveways and of keeping down the dust of country roads is by the use of dried flakes of calcium chloride. It attracts moisture and kills roots. The usual application is to sprinkle one pound per square yard on the area to be treated and it has always been known that the chemical must be kept off adjoining grass locations as it burns and destroys. Now it is supposed with almost convincing proof that a continued use of the material is proving detrimental to the trees and shrubs along roads or driveways where it is employed. The evidence of damage is manifest on the side of the specimen toward the drive. The foliage wilts, becomes quite brown, branch growth is stunted and many small twigs die. The reason for such injury comes from the nature of the salt, which has a great affinity for water, continually taking it away from any nearby roots. Because of this constant robbing of moisture the roots under the driveways cannot supply water to the foliage and the wilting symptoms appear. If a tree is severely injured, it is probably beyond help. But if noted early, rescue is possible if the chloride is removed, the practice discontinued, and the area abundantly watered.



POISON IVY. Untold misery comes to thousands of people every year from this wretched vine, so that the elimination of any incorrect theory concerning its mean habits is a step in the right direction. It has always been supposed that the poison of the plant was contained in a volatile oil which traveled by air so persons were often poisoned although they thought they had not come in direct contact with the plants. This may be crossed off the slate of probabilities in the light of experiments in the U. S. Department of Agriculture, where the actual poison of the ivy has been isolated and found to be a (*Continued on page* 62)



LOG OF THE *Practical Gardener*

1. TRIMMING. Armed with cutting implements, I go into the garden the first of July. Early summer growth is over. Certain pruning and shearing tasks are the order of the day, and the Fourth of July is celebrated trimming the deciduous hedges such as Privet, Barberry, Lilac, Spiraea. Evergreens that are lanky are also clipped into shape, and they are not left untouched because they may be young. They get out of hand, I've found, if not snipped now and then. Before me are two yews, *Taxus cuspidata*, that grew taller than they were ever meant to be. So those that were planted later are carefully kept within bounds before they have a chance to take the bit in their teeth.

2. VINES. Vines come next, the climbing Roses (see the Scrapbook on page 49), then the Wisteria. Here a decision has to be made whether flowers or foliage are the most important. If the former, cut back all tender new shoots to two eyes—the eye is the place on the cane where a young shoot starts—if the latter, let the vine grow at will, merely removing old wood. The feathery foliage of the Wisteria is never luxuriant when the plant is trimmed for bloom. You cannot have your cake and eat it too with this vine. Near the porch where my Wisteria grows for coverage, I peg the long canes down to make a ground cover, and from each bud shoots up a perfect fountain of fine green leaves. Nearly all vines that will climb a support will run on the ground, a possibility often neglected.

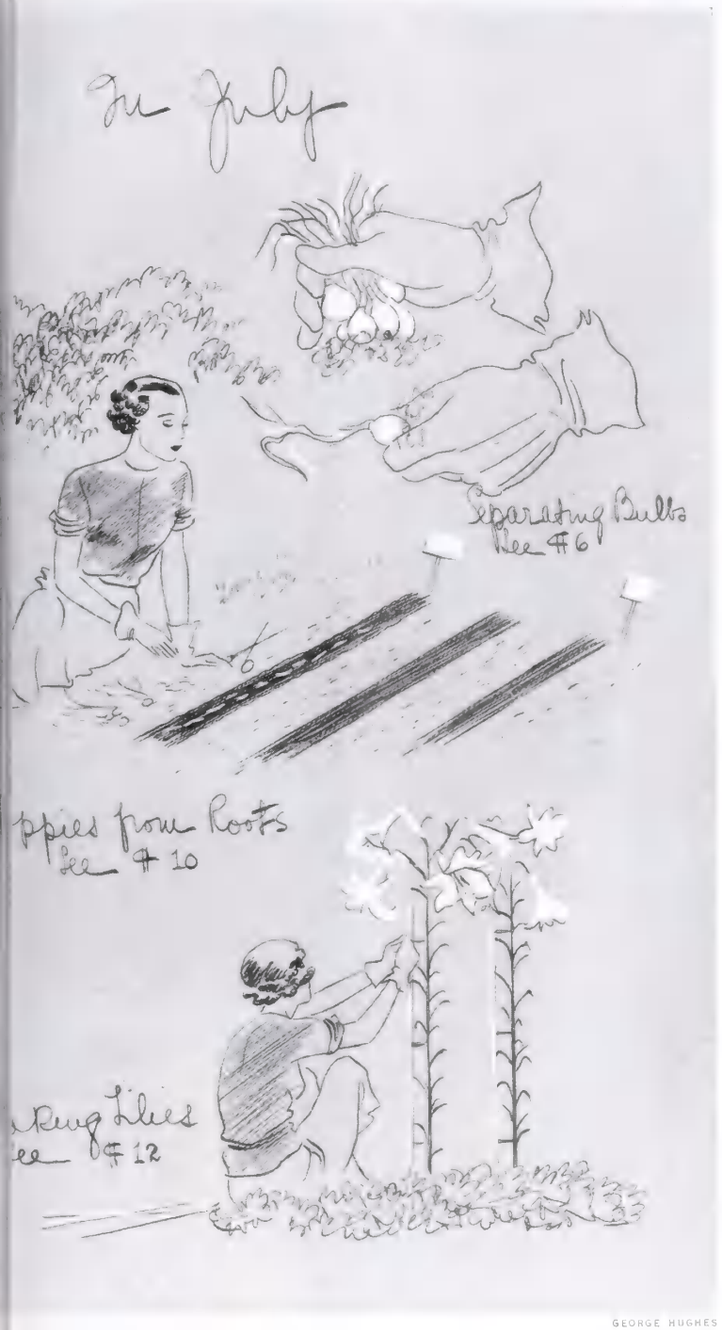
3. TREES. The Maples that hang over the pool have branches growing out so far they shade the flower beds that were planted when the trees were smaller, and there is no sense in letting even an ornamental tree get out of hand. This is the best moment to see such conditions when the foliage is at its maximum, and if the cutting is not too drastic the tree will be in no wise injured. I also notice that there were one or two scars on the bark of the Maples, and these are scraped and thoroughly painted.

4. DISBUDDING. Moving on with the clippers to the Dahlias I snip or pinch out the two side buds which are about the size of peas, in every group of three. I cut off all small shoots that have started at the junctions of the main branches, and reduce these principal stems to three or four. This makes for stronger development and better maturing of what remains. One of the hardest lessons for the gardener to learn is to go around in July and pinch out terminal buds to increase later flowering on such plants as Boltonias, fall Asters, Helenium, Heliopsis. Rank growers are these and must be kept in bounds. They are no plants for the timid gardener!

5. ANNUALS. About this time I remove the first buds of the annuals. I have just sheared the top from a clump of Bachelor's Buttons to make it branch instead of spindle, and I took out the first spike of the Snapdragons to encourage better efforts. The Delphinium spikes have begun to wane in beauty, so they are ready to cut down little by little to throw the energy of the plant into the laterals. As fast as the primary flowerets shed their sepals they are cut off. In other words, the whole spike is not removed with one snip. It is trimmed down as each section passes. Eventually the stalk is cut to the ground, but in the meantime the leaves have fulfilled their function of restoring vitality to the roots and are at their lowest ebb. The last task of horticultural barbering concerns leggy specimens of the Viola, Forget-Me-Not, *Phlox subulata*, Polemonium types. I bob these in ruthless fashion, firm them into the ground with a persuasive foot, water them with liquid manure, put a mulch over their roots, and let them go back to sleep to come into bloom again in the fall—perhaps! That's all the cutting. Hang up the clippers and the shears.



What you ought to do and how to do it most handily. Follow in the footsteps of the Practical Gardener



GEORGE HUGHES

6. BULB FOLIAGE. Early one morning before the heat seared, I looked at the bulb foliage which as usual had aggravated my eyes ever since bloom stopped. To be sure, the Narcissus spears have been braided and tied together in a knot while they matured, and the Tulip blades pegged down with little wickets. Still it is a joy to find I can twist the stems around my finger, which shows the bulb is ripe. It means also that the time has come to dig the Tulips and dry them for replanting in the fall if you are that kind of a gardener. I am not, so I let them alone, just removing the dead foliage for the bulbs to multiply or vanish as they will in the future. Tulip bulbs are so comparatively inexpensive that a new supply each year is better than so much work in midsummer. I do dig Poet's Narcissus clumps and any other of the Daffodil tribe that have lagged in bloom, as they probably need separating. They are replanted at once after making the earth rich with food. Any favorite compound will do.

7. EARLY BULBS. By this time the Snowdrops and Scillas and Crocus and Chionodoxa will have seeded in, especially if peat moss has been sprinkled under the clumps for the ripened seed to fall on, and I take danger signals made of skewers with their tips painted red, and mark off with string the precious areas where the tiny green spears looking so much like grass are apt to disappear forever with one sweep of the cultivating tool. My neighbor doesn't do this and she declares that all her early spring bulbs are celibates.

8. ORDERS. While the matter of bulbs is in mind, as a rest from the hard work of digging, dividing and replanting, I take a few days off in the most comfortable chair, in the coolest available spot, and browse over the bulb catalogues which are at hand. The first orders to go in are for the Candidum Lilies and the Narcissus, which must be planted as soon as the packets arrive. If the Lilies are those coming from the fields of northern France instead of the southern areas they will prove most lasting and less liable to disease.

9. TULIPS AND NARCISSUS. This year the quarantine on Narcissus is removed, so the gardener can splurge once more. I always order Tulip *collections* for generous planting among the shrubs and backgrounds, then as many of the glories of the tribe as the budget allows. A favorite old one is L'Interessant, plum color with feathery mauve edge, which has a habit of sending up smaller Tulips around the parent stem. As the garden is on a small scale my orders are usually confined to the Cottage and Early Singles and Doubles, because the stately Darwins and Breeders are a bit overwhelming in small areas. This thought has to be kept continually in mind when working in miniature, as it were, for proportion in plant size is as important as the proper widths of paths and borders. As for Narcissus, I strongly recommend a study of the various types so that orders may be more intelligently placed and the resulting collection more varied. There are now eleven main divisions of Narcissus, most of them subdivided into two or more variant types, ranging from miniatures to giants.

10. POPPIES. After this breathing spell, when on a cloudy day the mood is a purely practical one with sentiment well in the background, I take a sharp knife and prepare to butcher my favorite Oriental Poppy, which happens to be Pink Pearl, a most satisfactory companion with blue Iris. The plant is over its blooming period and is dormant in that sleep which amounts to a floricultural anaesthetic. I take up the clump and cut the thin roots off below the crown, making pieces of them about two inches long. These bits are replanted immediately wherever I want another Poppy to appear, putting the strips of root into the ground two inches deep and a foot apart, first preparing the spot with a mixture of sand and rich soil (humus). These places are kept well watered and in August the young leaflets will begin to appear. The plants are left alone and undisturbed. Next spring they will flower like the parent roots, but in smaller clumps, of course. The old plant is set back into the earth after its rootlets (*Continued on page* 72)

MIDSUMMER



BLOOM

by H. STUART ORTLOFF

WHEN midsummer arrives one is often disappointed to find a serious lack of bloom in the flower garden or border. May and June may have offered an opulent display but suddenly these plants have finished flowering and no new ones are beginning. Little can be done about the situation at the moment except to stick in pot-grown annuals which are already in bloom, a practice which can be nothing more than an emergency measure, only partly satisfactory. Notes can be taken, however, of the situation, and plans made so that another year July and early August will have their proper amount of color display.

The first and most important consideration is to leave sufficient room in the border for midsummer blooming plants. In other words, to proportion the space among the several blooming seasons so that there is adequate bloom at all times, and no time of either scarcity or too great abundance. Do not let your enthusiasm for Bearded Iris and other May and June blooming plants, or your interest in Phlox and Chrysanthemums for late summer and fall, cause you to fill your border so that there is little or no room for anything else. Make a plan so that you can work out plant combinations and placement to give each period its share of bloom.

Do not rely too confidently on early blooming annuals. Seldom do they get an early enough start in our cold, rainy springs to be ready to flower before August, unless you have the facilities to start them early and carry them along for quite a time under glass. There are a few exceptions to this, like Sweet Alyssum, Alpine Forget-Me-Nots and California Poppies, that do flower very quickly from seed sown right in the open ground where they are to bloom. These are suitable for use in the front edge of the border and can cover the space occupied by the early spring bulbs, or be planted among the early blooming perennials.

Foliage, as well as bloom, is always important, especially in the midsummer garden. Half the time when a planting looks barren and gone to seed it is because of the presence of dying foliage of spring-blooming plants which have been planted in too great abundance, or in too large masses. When you use plants whose foliage is poor after they have bloomed, see that they are so placed that other plants with a more luxuriant foliage come along and cover or at least hide them from view. Bearded Iris and Oriental Poppies are the worst offenders in this respect. Delphinium and Lupines also have a period of poor foliage after the first blooming. In general, where a choice is possible, try to select plants of good, persistent foliage which will look well throughout the season. Much more can be done with foliage colors and textures in the garden than is usually attempted. Mainly one plans for color and succession of bloom alone. Give a thought to foliage now and then, and you will find it a valuable medium through which to express your ideas.

When it comes to selecting perennials for the midsummer garden bear in mind the height of the plant, which will govern how far back in the bed you will have to place it, and its color, which will govern its relationship to its neighbors and the amount that you will want to use. Low plants belong, of course, near the front of the bed, and the tallest ones at the rear. Pale colors can be used in larger masses than vivid ones, and are usually more harmonious with greater numbers of others than are the intense and blazing hues. Nevertheless, brilliant color should be used where needed. Monotonous, pale colors tend to make the garden picture vapid and ineffectual, especially at this season of the year when the sun is so intense.

For more midsummer color in the foreground of the bed try some of the plants that are more often confined to the rock garden but which will be effective edging material for most small gardens. Globularia, Globe Daisy, has beautiful lavender flower heads. *Hosta lancifolia*, Lanceleaf Plantainlily, blooms somewhat sparingly but nonetheless effectively. *Inula hirta*, unpleasantly called Fleabane, bears brilliant Sunflowerlike flower heads, while the sapphire blue clusters of *Gentiana septemfida* are an asset to any garden. With these, of course, use the low annuals mentioned above that can be grown right in the bed where they are to bloom. Add a few pot-grown Petunias and dwarf Ageratum. But be sure these latter plants are pot-grown, else they will not bloom until much later and will, therefore, not be effective in this midsummer period.

Back of these plants use *Anthemis tinctoria*, Japanese Astilbe, which is available in a wide variety of soft tints, late blooming Shasta Daisies like Etoile d'Or, Chinese Delphinium in blue and white, Erigerons with their soft blue, Thistlelike flowers, Gaillardia, if your color scheme permits its rather coarse, barbaric red and yellow, late Hemerocallis like J. A. Crawford, Gypsy, or *thunbergi*, and certainly plenty of Japanese Iris in small clumps at strategic points as accent, for not only is this flower outstanding, but the foliage aids the garden scheme materially.

Still further back in the border, among the oncoming Phlox and Chrysanthemum foliage, use a few of the easier sorts of Lilies like *auratum*, *batemanniae*, *philadelphicum*, *regale* and *superbum*, which can either be planted directly in the border, or raised in pots and put in place when they are a foot or so in height. Early sorts of Phlox like Miss Lingard and Miss Verboom placed in front of the later, taller sorts will still be in bloom, and the earliest of the *decussata* varieties like Fiancée, Homeland, Enchantress and Fireglow will be just beginning.

Toward the back of the border try *Centaurea macrocephala* and *C. ruthenica*, *Cephalaria tatarica*, *Echinacea purpurea*, *Lilium testaceum and giganteum*, and (*Continued on page* 57)

The Garden of

MR. AND MRS. COURTLAND NICHOLL

An unusual and telling feature of this Long Island garden is the use of sheep hurdle fence. The photographs, taken in late June, 1936, show a variety of annuals and perennials in the border with an edging of Lavender, Mint and Daphne. Climbing Roses grow over the fence. Beatrice Morgan Goodrich was the landscape architect



RICHARD AVERILL SMITH

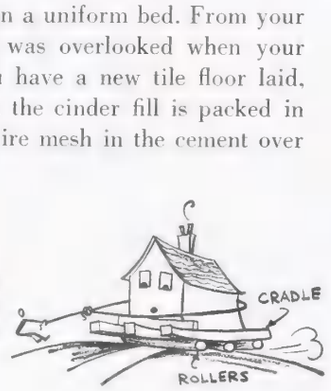
? ?

PLEASE TELL ME

Each month building problems which vex home owners are answered in this Readers' Service Department

? CRACKED TILE FLOOR

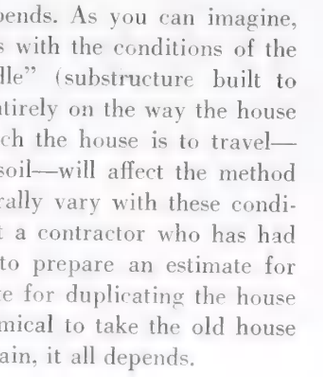
Recently we put an extra bathroom into our house. Shortly after, the tile floor developed long, parallel cracks. What caused this, and what shall we do about it?



A. The secret of keeping tile floors free of cracks is to provide cinder fill foundations in which there is no variation of pressure. Obviously, the floor joists, being of a different material, will cause such variation, and cracks will form above them, unless they are bevelled so that the cement and tile lie on a uniform bed. From your description, we suspect that this point was overlooked when your new bathroom was installed. When you have a new tile floor laid, see that this bevelling is done, and that the cinder fill is packed in firmly. It is also a good idea to place wire mesh in the cement over the tops of the joists.

? MOVING A BUILDING

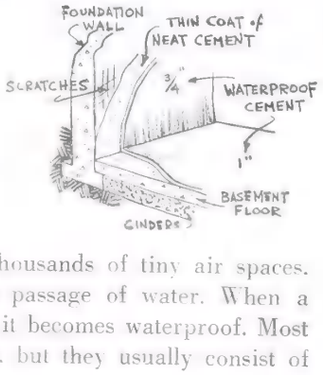
I read an article in the April House Beautiful *on the Old Lafayette House. Do you know if it costs more to buy an old house and move it, or build a new one?*



A. As grandfather used to say, that depends. As you can imagine, the technique of moving buildings varies with the conditions of the particular job. For example, the "cradle" (substructure built to carry the house en route) will depend entirely on the way the house is framed. Then, too, the path over which the house is to travel—uphill, downhill, over various kinds of soil—will affect the method employed. The cost of the job will naturally vary with these conditions. Our suggestion is that you consult a contractor who has had experience in such work, and ask him to prepare an estimate for your job of moving, and another estimate for duplicating the house in new materials. It may be more economical to take the old house apart and reassemble it on a new site. Again, it all depends.

? WATERPROOF CEMENT

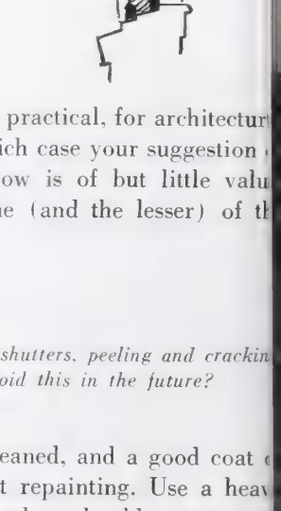
I've been told to use a coat of waterproof cement on the walls and floor of my basement. What makes waterproof cement waterproof, and is there any special way it should be applied?



A. Ordinary cement mortar contains thousands of tiny air spaces, so that it does not entirely resist the passage of water. When a material that fills these voids is added, it becomes waterproof. Most such materials are patented and secret, but they usually consist of one or more of the following: hydrated lime, iron filings, fatty acid oils, aluminum, magnesium and zinc fluosilicates. In basement waterproofing, apply the mortar to a thickness of ¾" on the walls, and 1" on the floor. The surface below should be scratched for better bonding, and a thin coat of neat cement laid first. Such waterproofing is known as "integral waterproofing" and provides a good wearing surface. Moreover, any cracks can be easily detected and repaired.

? STORM SASH

Why wouldn't using double thick glass be just as good and far less trouble than storm sash?



A. The idea of storm sash is to create a dead air space, as well as an extra pane of glass between the permanent window and the outdoors. Such dead air is close to being one of the best insulators known. Sometimes, of course, it is not practical, for architectural or other reasons, to use storm sash, in which case your suggestion of extra-thick glass in the permanent window is of but little value. As you see, that solution serves only one (and the lesser) of the two functions of storm sash.

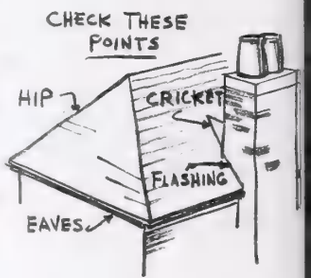
? PAINTED SHUTTERS

We have had trouble with the paint on our shutters, peeling and cracking though we repaint frequently. How shall we avoid this in the future?

A. Your shutters should be thoroughly cleaned, and a good coat of priming applied to them, before the next repainting. Use a heavy oil paint, without special driers. This procedure should protect your paint job from peeling, cracking and fading for a longer period than otherwise.

? LEAKING CEILINGS

Water has been coming through the ceilings of our upstairs rooms and staining the plaster. Our builder says there is no roof leak, but that it is caused by moisture in the air condensing when heat gets up through the insulation and strikes the cold roof. Would a window in the attic help?



A. We doubt very much that there could be enough moisture in the air of your house to condense to the extent that you describe. If moisture in the air were to blame, it would certainly help to have a window or louvers in your attic. But it seems most probable to us that the trouble is a leak of some sort, if not in the roof, then possibly in the flashing at the eaves. Our suggestion is that you have a careful inspection made of your roof and eaves. In these cases the leak itself is often found at some distance from the visual evidence.

? OILCLOTH SHADES

Not long ago you cautioned your readers against using oilcloth for kitchen window shades, saying that they could not stand up well. After four years mine are as good as new. What do you say to that?

A. Congratulations. Your oilcloth is of exceptional quality, and your shade users are careful.

? PINE WALLS

In your Fall Building Manual for 1936 we saw a picture showing a "modern flat grain treatment" of pine. We want something like it, but our contractor says the panels will cup. What shall we do?

(Continued on page 61)

Whether it's land of palm or pine



HOMES ARE KNOWN BY THEIR WINDOWS



Residence of L. Murray Dixon, Miami Beach, Fla., L. Murray Dixon, Architect. Photo, Gottscho, N.Y.

Regardless of where you build your home, you can add to its attractiveness and utility by providing large and ample window areas. . . The home illustrated here is delightfully simple in design, yet charming and distinctive in the impression it creates. The manner in which glass is used in this home adds greatly to its livability. The living room sparkles with large mirrors and the beauty and brightness of large window areas. The exterior facade is a subtle example of patterned charm. Because of its very nature, Glass adds something that no other material can give, and where large areas of glass are used, quality is extremely important. In recognition of this, many architects and decorators specify L·O·F Quality Glass.

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673. Interesting Booklets can be had on the following subjects: Air Conditioning, whole house or single room units; Automatic Heating; Conditionaire. GMAC 6% Finance Plan is available for the purchase of this company's products. Delco Frigidaire Conditioning Corp., HB-7, Dayton, Ohio.

674. This New Comfort. One of the first things to think about when planning a home is air conditioning. Find out about the many advantages of air conditioning and what to look for in a good system. American Radiator Co., Div. of American Radiator & Standard Sanitary Corp., 40 West 40th St., New York City.

675. Burnham Home Heating Helps contains several pages of questions and answers compiled to act as a guide on home heating problems. With a Burnham conversion boiler you can switch from oil to coal, or coal to oil by simply changing the base. Burnham Boiler Corp., Dept. HB-7, Irvington, N. Y.

676. Sunbeam air conditioning is a pleasantly provocative name. For a provocative booklet about his modern-as-the-minute equipment either for new houses or for your present home, write to: Fox Furnace Co., HB-6-37, Elyria, Ohio.

677. Norge Fine-Air Conditioning Unit. The unit that draws cold, dust-laden air from the floor levels; sucks it through filters which extract impurities; heats it to any desired temperature; adds moisture and delivers it back into the rooms at floor level. Norge Heating & Conditioning Div., Borg-Warner Corp., 606-670 East Woodbridge St., Detroit.

678. Oil and Gas heaters and air-conditioning plants are described in several booklets offered by General Electric. It would be well to state in your inquiries what particular aspect of the problem interests you especially. General Electric Co., Dept. HB-7, Bloomfield, N. J.

679. 29 Ways to Plan a Basement. Interest in basement recreation rooms runs on unabated. In this catalog are shown floor plans and suggestions for decoration of the basement in keeping with the architecture of a house. In each one, of course is shown an an Iron Fireman installation—models that feed direct from the bin to the furnace. Hopper feed models are also made. Iron Fireman Mfg. Co., 3205 W. 106th St., Cleveland.

680. Fluid Heat oil burners are designed to throw flame against the working surfaces of the boiler. How they affect the comfort of you and your family is outlined in a series of interesting and descriptive leaflets. Fluid Heat Div., Anchor Post Fence Co., 6614 Eastern Ave., Baltimore, Md.

681. Better Heating and Air Conditioning with Modine Copper Convectors. These convectors have aroused great interest among leading architects and decorators. There is a design for every type of room. Whether you select a concealed, recessed floor or wall-cabinet type you'll find flexibility in grille designs and good range in colors. Modine Mfg. Co., 1746 Racine St., Racine, Wis.

682. The Ideal Gas Boiler has been developed by the same engineering organization which has made American Radiator products for many years. It can be connected to any hot water, vapor or steam heating system without changing the piping throughout the house in any way. American Gas Products Corp., Div. of American Radiator & Standard Sanitary Corp., HB-5, 40 West 40th St., New York City.

683. Kelvin Homes. This booklet completely describes Kelvin Homes, showing exteriors, floor plans and equipment. This new Kelvin Home is completely air conditioned, water is heated automatically, modern refrigeration is provided along with other improvements far too numerous to mention here. Nash-Kelvinator Corp., Kelvinator Div., Dept. HB-7, Detroit.

684. Comfort Insurance Policy. The Rexoil is a fully automatic oil burner with a patented full-hoarding turbulator that converts every drop of oil into useful heat. It incorporates a fully automatic temperature control, warm air control and combustion control. Reif-Rexoil, Inc., 39 Carroll St., Buffalo, N. Y.

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686. Enjoy Automatic Heat with Stokol describes the newest in stoking and firing devices for automatic heating. The Stokol installations will provide either hopper feed or direct feed from the coal bin without fuss or flurry. Schwitzer-Cummins Co., HB-12, Indianapolis, Ind.

687. Hoffman Controlled Heat with Air Conditioning. The air conditioner in this system is suspended from the basement ceiling—out of the way. The duct work is so simple that it can be installed in old as well as new homes. Once installed, everything is so accurately and automatically controlled that personal supervision and attention is practically eliminated. Hoffman Specialties Co. Inc., Dept. HB-4, Waterbury, Conn.

688. Romance of International Adventure with Gilbarco is all about oil burners, with an interesting background story which gives point and meaning to the title. This company's equipment certainly does gets around. The booklet will make you understand why. Gilbert & Barker Mfg. Co., B-1000, Springfield, Mass.

689. Regulation and Control are vital aspects of air conditioning. The thermal and humidity controlling devices which operate your home system should be always of the best. For new informative literature write Minneapolis-Honeywell Regulator Co., 2745 Fourth Ave. S., Minneapolis, Minn.

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691. The Pierce Oil-Burning Boiler has been designed specifically to burn oil. It has a five-way flame and gas travel, the flame making two distinct passes in the combustion chamber—but write for this booklet and read for yourself all the many advantages this oil burner offers. Pierce Butler Radiator Corp., 701 Nichols Ave., Syracuse, N. Y.

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695. Hodgson Houses are fully illustrated and described in a recent booklet which includes, with the many photographs, floor plans, and price listings, interesting testimonial letters about early Hodgson ready-built houses. E. F. Hodgson Co., HF-17, 1103 Commonwealth Ave., Boston, or 730 Fifth Ave., New York City.

696. Western Pine Camera Views speaks very well indeed for the potentialities in active use of three fine western woods. Ponderosa, Sugar and Idaho White Pines. Seeing is believing, surely, in this case. You will want to have this booklet. Western Pine Association, Dept. H-39, Yeon Bldg., Portland, Ore.

697. Things You Ought to Know About Casement Windows—with particular emphasis on Win-Dor hardware of various types and finishes for operating and fastening outswinging casements of either wood or metal. All the hardware concerned is rustproof. Casement Hardware Co., 404H N. Wood St., Chicago.

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700. The Lure of the Garden, it called, but "Lure" should be plu Everything you can think of to ma a garden more attractive except se and plants is illustrated in this bo let. Carbone, Inc., Dept. HB-7, Arlington St., Boston.

701. The Remarkable New Elbo Pillow is built on the general pr ciple of a ferry slip. Its angle ho the head and neck in proper sleepi position, and keeps droughts fr sneaking in as well. Elbow Pill Products Co., Inc., Dept. HB-7, Fifth Ave., New York City.

702. Under Cover is the title of t pleasant little booklet, and the sides of fine upholstered furniture the subject. The importance of t hidden processes, involving sprin and cushioning, is succinctly set for Old Colony Furniture Co., De HB-7, 560 Harrison Ave., Boston.

703. New Fashions for You a Your Home has been compiled assist the woman who loves beauti clothes and lovely fabric furnishin in her home. This company ask leading magazine editors to desi and decorate the rooms shown in t booklet. Copies may be obtain without charge at any Singer Sh throughout the United States a Canada. Singer Sewing Machine C

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704. How to be a Successf Hostess. (10¢). Every woman wou like to know more about successf entertaining. Hints have been co piled into an exciting booklet that well illustrated with stunning p tures of table settings for all casions. Reed & Barton, Silve smiths, HB-5-37, Box 990, Taunto Mass.

705. How to Buy Glassware. To r mind you that there are hundreds beautiful pieces in Duncan Gla From candelabra that take you ba to great grandmother's day to the tra-modern glassware seen in t movies. The Duncan & Miller Gla Co., HB-5, Washington, Pa.

706. Book of Gifts for the Bri is the last part of the title; Ovington prefaces it. So now you know what bewildering array of china, glass a otherwise potentially decorative piec the booklet illustrates. The quality as significant as the variety. Ovi ton's Gift Shop, Inc., Dept. HB Fifth Ave. at 39th St., New Yo City.

MISCELLANEOUS

710. What To Do is a discreetly pr sented discussion of an unsympathet subject: the handling of a funeral all its aspects. The choosing of funer directors and caskets. The Nationa Casket Co., Inc., Dept. HB-7, 6 Mass. Ave., Boston.

MIDSUMMER BLOOM

CONTINUED FROM PAGE 52

haps the brilliant rose Loose-fe if the color scheme permits. of these are plants which uld be used as interest material ıer than as large masses.

'he gardener who is interested more uncommon material than ısually seen in the midsummer den may wish to try *Adeno-ra potanini* with its light blue, oping bell-flowers, the graceful *hericum ramosum* with its pan-s of white, Lilylike flowers dis-ved against excellent foliage, rich golden yellow of Buph-lum, Ox-Eye Daisy, and the sim-perennial Black-Eyed Susan, *lbeckia newmanni*, or one or e of the several late-blooming npanulas, or the slender, effec-Sea-Hollies, Eryngium.

Vith such a list of possible ma-al, which is by no means a com-e one, you can certainly plan r garden so that there is bloom he midsummer period. It is not nded, however, to convey the impression that the garden will be a riot of color at this time. In fact it is doubtful whether you would want it to be. When August comes there is a certain hazy luminosity to the atmosphere not present in July. This haze absorbs and blends flower colors into more subtle harmonies. Then you can have riots of color, almost any color, without discord. But in the hot, bright July this amount of color would seem oppressive, blatant. For midsummer, therefore, plan to use mainly soft colors (though not the weak ones), horizon blues, creamy yellows, pink, and only small spots of brilliant magenta and scarlet, or the vigorous reds and yellows. Let there be plenty of good green foliage in a variety of tones and textures. Use shiny-leaved plants occasionally even if their flowers are ineffectual, and also those good gray-green foliaged plants that soften and lend charm to plant groups.

THE NEW WILLIAMSBURG INN

CONTINUED FROM PAGE 24

und three different focal points, decorators have given it a rming, intimate atmosphere. m the center group, opposite entrance, there is a perfect v of the gardens and woodland sweep away from the broad ace. Here is the oval beige rug ı a Regency flower and swan ern in natural colors, taken n a needlework carpet of the iod. The two less formal group-s are around very handsome k green and white marble man-l on the east and west walls. The peries are moss green damask ı a column and flower design ied from an old Regency fab-Solid beige rugs before the places pick up the ground color he center rug, and at the same e break the large area of the . Most of the English and erican Regency furniture is up-tered in brown, beige, or ht green damask. Over the places hang original Audubons. ı the library, Regency furniture t its best against a background hand-made marbleized paper ding from pink-beige to browns buffs, applied in traditional ino fashion. For emphasis, the eful architectural details are ted deep café au lait. The et is dark green, and the wool ask draperies are a slightly lighter shade. The chairs and sofas are upholstered in quiet shades of beige, terra cotta and green.

Both architects and decorators did everything possible to create a truly gracious dining room. They took four handsome pilasters from a Regency house built in 1801, and around these built a room with all the restrained elegance of the Greek Revival. Draperies of Regency damask with a tangerine ground contrast effectively with the pearl gray walls. Mahogany chairs upholstered in pale green leather make a cool accent.

Before starting to decorate the bedrooms, a model was set up on the top floor of the International Building at Rockefeller Center. It was an exact reproduction of a typical Inn bedroom, with dummy furniture to indicate scale. After determining the best floor plans, the fabrics and color schemes were worked out. The bedroom we have shown is furnished with modern adaptations of the simpler Regency style. White mull, feminine as a Southern belle, makes dainty bedspreads and curtains, embroidered with flowers in pastel shades and trimmed with moss fringe. A light brown rug sets the key for the beige-to-brown scheme. Most of the furniture in the Inn is manufactured by the Kittinger Company.

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HOW AIR CONDITIONING WORKS

CONTINUED FROM PAGE 38

developments is the humidifying radiator, for either steam or hot water plants, which not only heats but moistens the air in the room and costs but a few dollars more than the ordinary radiator. Copper or brass pipe may improve your system. Soft copper pipe is especially desirable when modernizing, in that it can be accommodated without tearing out too much plaster and woodwork.

HOT WATER. Similarly, straight hot water systems may appeal to many. With a straight steam or water plant either humidifying radiators or portable humidifiers may be used to obtain an additional function of air conditioning. A hot water system can be improved by a motor-driven pump which speeds up circulation. In many cases application of such a pump will cure a sick water plant.

SPLIT SYSTEMS. All winter functions of air conditioning are now obtainable with either steam or hot water systems, just as they are with a warm air plant. In fact there are some advantages to radiator heat conditioning, the principle one being that domestic hot water can be had from such a plant in the summer while it cannot from a warm air system. A radiator heat air conditioning system (the split system) has the usual boiler in the basement which supplies steam or hot water to a box-like conditioner either near the boiler or on top of it. In this conditioner is heating surface through which the steam or water passes and around which the air flows while being heated. It also contains filters for cleaning the air, sprays for moistening it, fans for circulating it. The air circulates through this conditioner and is distributed to rooms to be air conditioned through ducts, then is returned to the conditioner again. Radiators are served directly by the boiler as usual.

Frequently there are several rooms in the house where conditioned air is unnecessary or from which it would be undesirable to recirculate the air, such as the bathroom and kitchen. These rooms, with a split system are not conditioned; the usual convectors or radiators are installed in such places, supplied with steam from the boiler, and thus heated.

When most of the rooms are to be conditioned as well as directly heated, the foregoing scheme is highly desirable. It naturally follows that, for some types of layout —such as a house built with two wings—it might be convenient to have one boiler but two conditioners, with a conditioner located in each wing. This cuts down the ductwork required. Carrying this idea still further we arrive at the other extreme, a house where we wish to condition only one or two rooms, with heat by radiators in all other rooms. There is equipment available for such installations, too; the conditioner, instead of being a large central affair in the basement, is a smaller unit, attractively finished, and located right in the room to be conditioned. Connections are necessary to sources of tap water, electricity, steam (or hot water) and a drain.

COSTS. Now about the cost: a warm air conditioning plant with an oil burner may cost about $150 per room completely installed; a gas-fired conditioner $125 per room, and with a hand-fired coal furnace perhaps $100 per room. Stoker conditioners will run slightly higher than oil, this being offset by the operating economies of the stoker job. These costs agree approximately with the costs of a straight steam or hot water plant in some sections, while in others the steam or water plant may be somewhat less. A split system will cost more than the warm air plant in practically every case, but just how much is difficult to say. This increase is offset by the availability of domestic hot water.

BURNERS AND HEATERS. When modernizing you may install a stoker, oil burner or gas conversion burner in your present boiler or furnace if the latter is in good condition. However, when building a new house the combined boiler-burner unit is preferable in the case of oil and gas, for the heater in these cases is designed for its fuel. In the case of stokers a regular coal furnace or boiler separate from the stoker can be used, although the newer combined stoker-boiler units are designed.

Oil-burning equipment should be of a make and model approved by Underwriters Laboratories, while gas-burning equipment should be approved by the American Gas Association Testing Laboratories. Anthracite coal-burning equipment is in many cases approved by the Anthracite Institute Laboratory. Equipment not falling under the jurisdiction of these organizations usually bears no approval, but generally those sold under nationally known names are reliable.

GRILLES, RADIATORS, CONVECTORS. For rooms that are to be conditioned, whether with a warm air or split-system conditioner, the modern directional registers or grilles are not only attractive in appearance but of sound design, and you should not accept the old type square-holed stamped grilles for the warm air inlets to the room unless you are installing a very low cost system. Where radiators are required, consider either the newer cast iron radiators, radiant heat radiators or the concealed convectors—the last being less obtrusive, although slightly higher in cost.

GUARANTEES. Your specifications should state in detail the performance to be guaranteed, including a statement as to the temperature to be maintained in each room when the temperature outside is at some low point reached only occasionally in your locality. They should specify freedom from objectionable drafts, odors and noise, with some specific statement defining your mutual agreement as to what is objectionable. They should define the relative humidity to be maintained, and the fuel cost estimate should be included. Automatic control of the whole plant so far as possible should be specified. You might, if you wish, call for provisions being made in the ductwork for cooling to be added at a later date. But if this adds materially to the cost, forget about it.

SUMMER COOLING. In May we mentioned that mechanical cooling should not be considered in the average house costing less than $15,000. This is generally true, but there are other ways of obtaining at least partial cooling for not too great a sum. In summer conditioning as in winter conditioning there are a number of methods available.

The least expensive but by no means the least satisfactory method of summer conditioning consists of introducing under proper control large quantities of outside air to the interior of the house during the night. This cools off the house and brings its temper-



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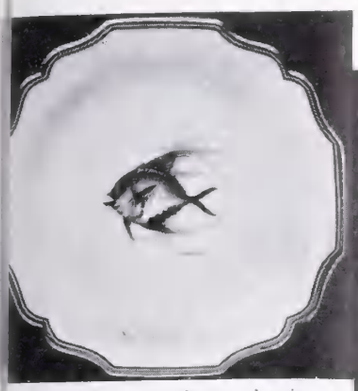
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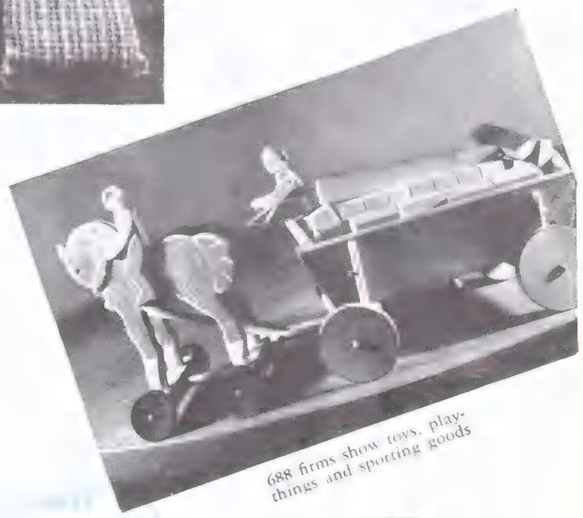
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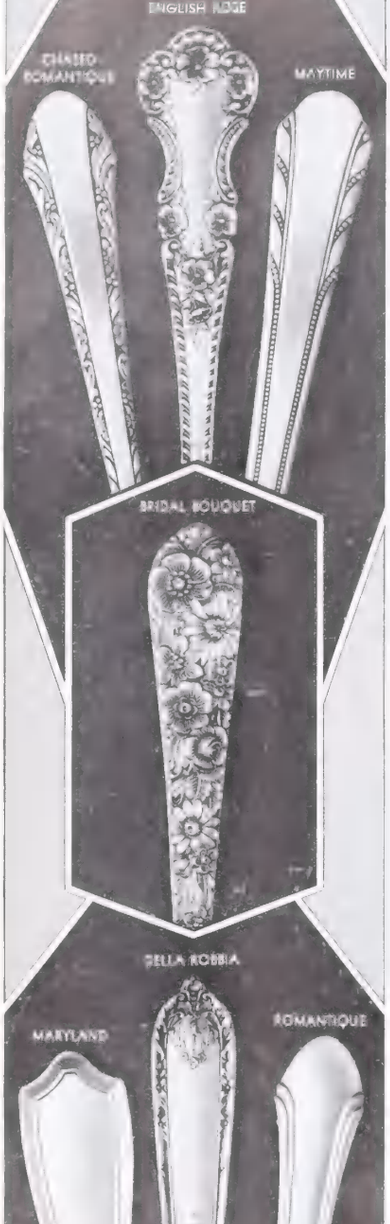
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ature down close to the lowest outside temperature reached during early morning hours. If the windows are closed in the morning and the house reasonably well insulated the interior temperature of the house during the day will remain well below the peak outside temperature that day.

The equipment necessary for such an installation is a large fan—slow speed and as noiseless as possible. In the northern part of the country this fan should have sufficient capacity so that it can change the air in the house once every three to five minutes. For warmer climates this capacity should be increased to change the air about every two minutes. Such an installation may be very simple: for example a specially-designed fan located next to an open attic window with a manually-operated switch for starting or stopping. Such an installation will cost from $75 up plus the cost of installing. A more satisfactory method is to place the fan in the attic with a grille installed in the floor to draw air from the rooms below, and with an automatic control. Cost of these is from $100 up, not including installation costs.

Another method of cooling which has given satisfaction in a large number of cases involves use of cold water from a well to lower the house air temperature. If a large enough supply of cold water is available, a well-water cooling system will give you summer cooling at low cost. The main difficulty is to find a supply of cold water. In many sections of the country either there is not a sufficient quantity of water available or else its temperature is too high. In general it is not advisable to attempt this method of cooling when the water temperature is over 60°. A temperature of 55° will give a more satisfactory installation.

The most common type of cooling equipment in use today for comfort purposes is the mechanical compressor. This type of equipment is used in the majority of electric refrigerators, restaurants, theaters and department stores. It is accepted by engineers and architects as one of the best and most reliable methods of cooling.

With the mechanical type of refrigeration for cooling it is possible to have the cooling equipment located in the basement and connected to the winter conditioner, located in the basement and connected to the room conditioners or located right in the room conditioner itself. While a central unit plant will have a lower first cost

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TERMINAL TOWER

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and a somewhat lower operati cost it means expending a lar amount of money at one time. room units are chosen, it is pos ble to purchase one unit (for, sa $450) to cool one room in the h ginning and add additional uni from time to time. These units c either be of the permanent type installed in a room and connect permanently to the water syste and electric lines—or of the po able type. The latter needs only be plugged into an electric outl It can be moved from room room as desired. The average c of one of these is about $500. I cidentally, mechanical coolers d humidify the air as well as cool

DEHUMIDIFYING. During th summer high humidity is often cause of greater discomfort tha high temperature. A number years ago engineers discover ways of making use of the fact th certain substances can abso moisture when exposed to the ai Recently manufacturers ha brought out equipment which uti izes these substances. Unfort nately, however, the cost of the is still high—in the neighborhoo of a thousand dollars.

CONTROLS. No matter what typ of winter or summer air conditio ing equipment is selected it is im portant that adequate controls l provided to regulate the syste

The minimum number of co trols which you will want with winter system will be a thermost for regulating the room temper ture and a humidistat for contro ling the amount of moisture in th air. The simplest thermostat an humidistat will maintain to a fair close degree the conditions whic they are set for. They are not so sen sitive as the more expensive type and when they are used the roo temperature may fluctuate as muc as 5° when there is a sudde change in outside temperatur More expensive instruments wi greatly reduce this fluctuation. I you install a split system, "zone your plant and have a separat thermostat for the conditione space, another for the radiato heated rooms.

On very cold winter days, if yo are maintaining accepted stand ards of humidity in the house moisture from room air will con dense on the windows and, in ex treme cases, on the walls. One wa of preventing this condensation i to install a special humidity con trol which will shut off the humidi fier and decrease the amount o moisture in the room air.

SULATION. Everyone today lerstands the importance of in- ation in reducing fuel bills, and ulation is almost taken for nted in a modern new house h an up-to-date conditioning sys- . Don't forget that insulation ps heat out in the summer as l as keeping it in in winter. Many home builders insulate, at e expense, but forget that the ject of heat loss does not stop reducing losses through walls roofs. Heat losses average % through the roof, 30% through the walls and 8% through the floor—a total of 53% which can be reduced by insulating. There remains 21% lost through door and window cracks and 26% through glass windows and doors. Much of the 21% can be reduced by weatherstripping and a large share of the glass loss can be cut by double glazing. The latter is especially desirable with winter air conditioning in that, at a given low outside temperature, it permits use of higher inside humidities without window condensation.

PLEASE TELL ME

CONTINUED FROM PAGE 54

Your contractor is quite right worrying about cupping. In this ticular case, however, the haz- can be avoided in a very simple : don't use panels at all, but er pine veneer. This is actual e, cut very thin and sometimes nted on canvas or other back- and is applied over an existing l like wall paper. The result, ecially in modern treatments, is n very effective. You should be eful, in applying the veneer, to turn corners across the grain.

LIGHT PAINT OVER DARK

Some years ago we stained the shingles of our bungalow deep green. We'd like a different color now, just for a change. What do you think of white or cream?

A. Any shade lighter than your present one would be somewhat difficult to apply and maintain, though your local paint dealer can show you samples of pigments made expressly for such cases. But you might try painting over all the surfaces thoroughly with a coat of aluminum paint, and then your light color on top of that. Two coats of aluminum paint might be necessary. Try it on a small section of the house first.

FOOLPROOF GARDENS

CONTINUED FROM PAGE 48

followed will depend entirely n the shape and contour of ground available for the gar- . Whether a few square feet or es of ground are at hand, one nciple should be kept in mind. It ply is that there is no great erence between the essential tors governing layout in a large a small garden. The successful ge garden is merely a collection small gardens worked into a per general plan or scheme, h must have its center of in- st, its main and secondary s, determined by individual ditions. Beds should not be ler than can be comfortably tivated with ordinary tools from bordering paths. Seldom should y be more than five feet wide; ally less.

A word about hedges and ndaries, before we get down to discussion of actual varieties plant. For many years it was ught that a hedge of any sort uld seriously interfere with the lth and vigor of growing plants adjoining beds. The idea pre- vailed that hedge plants "tapped" the beds and robbed them of their plant food. We were especially cautioned never to use the rampant Privet as a hedge plant near other beds. Long experimentation at the Missouri Botanical Gardens has disproved this theory, however. Privet hedges have been grown adjacent to all sorts of other flower beds, from Roses to annuals, with no apparent injury to either. You can, therefore, give your little garden or the individual gardens in your large garden the backgrounds they need without fear.

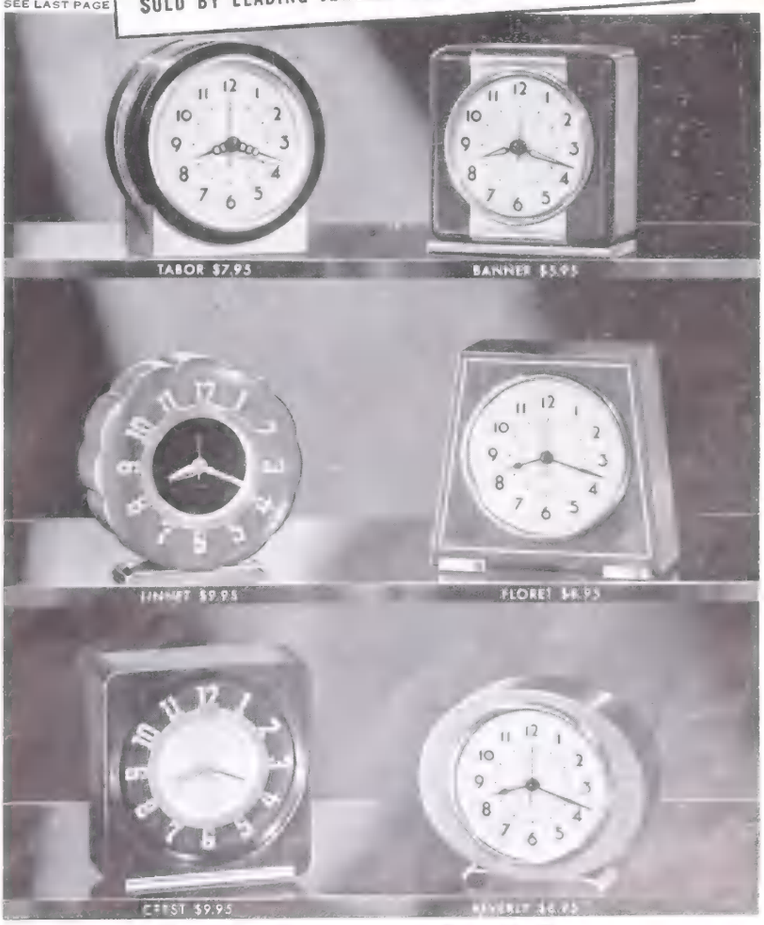
The French Lilac is an ideal background for the foolproof garden. It is the foolproof Lilac itself in that it blooms very young and continues season after season. The old common Lilac enjoys a good reputation in our memories of grandmother's garden, but is a temperamental lady, to say the least. It seldom blooms until the fifth season and often not then: it is susceptible to powdery mildews and other disorders and has a distressing habit of suckering all

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over the place. French Lilacs, if you select four or five-foot stock, will usually bloom the first season after transplanting, certainly the second. And if you are careful to select own-root stock, they will not start marching all over the adjoining beds.

French Lilacs are increasing in number each year and many newcomers have crowded out old favorites in recent seasons. The following are probably the very best ten varieties, as offered this year. I have checked my own preference with that of leading growers. This is the list: Adelaide Dunbar (dark purplish red, semi-double), Buffon (best single pink), Charles Joly (best double red), Congo (single, wine-red), Decaisne (single, pleasing bl Leon Gambetta (double, pink), Miss Ellen Will (double, white), Paul Thi (double, claret-rose), Presi Loubet (double, red), and Vi Lemoine (double, blue-lavend

French Lilacs should be allo an eight-foot spread if they ar develop naturally, although temptation is to crowd them.

A foolproof garden, made of the planting materials n tioned, will give a burst of bl in late May and June when den loveliness is most appr ated. The summer sojourner the shore or mountains or d ranch can then leave home the assurance that nothing will missed.

JULY SCRAPBOOK

CONTINUED FROM PAGE 49

resinlike stuff related to carbolic acid, which is not volatile and so cannot act through the air to attack its victims. People susceptible to the pest should take throughout the season the medical preventive *Rhus Tox*, and after contact with the plant wash the exposed skin at once with alcohol or gasoline (not ethyl on account of the possible lead injury). Follow this application with another washing with water and a strong yellow soap. The best medicinal remedy to apply is 5 percent ferric chloride in a 50 percent solution of alcohol. The powder Altacide if applied according to directions will help kill out the ivy. The tests spoken of were made by Mr. L. E. Warren of the Department, which issues Bulletin 1166 on the subject of poison ivy. There are also injections which may inoculate you against the poison. Consult your physician.

CEDAR RUST. One of the most familiar pests is the Apple-Cedar fungus, which starts on the leaves and fruits of various kinds of Apples and about this time of year leaves its host plant and by means of the seedy spores carried by the wind moves over to the red Cedars and settles in. Two years are spent on these evergreens before maturity, the first season producing only round brownish galls and the second the vile-looking yellow horns full of spores which proceed to move back to the Apple trees! It is a continuous moving back and forth unless checked. The first aid is to de-gall the Cedars in the early spring, and to begin control measures for future protection this first week in July, by apply three sprays at monthly interv using some form of colloidal (lylike) sulphur. The product u must be fine enough to give c plete coverage, and this has b found in the spray called Lin which is composed of sulphur d several hundred times finer t the ordinary ground sulphur. Us according to directed strength. a partly cloudy day when the te perature is not over 80°. T fungicide is also effective agai red spiders, which infest the dars during the hot summer da Linco is manufactured by Lin and Co., 296 North Beacon Brighton, Mass. Another deterre for the Cedar rust and the r spider is Wilson's O. K. Spray, be used also at this time.

PRUNING THE CLIMBI ROSES. To understand the prop procedures for this class of plan it must be borne in mind th climbing Roses are of two typ There are the small-flowered, cl tered plants like the Dorothy P kins, and the large-flowered Ros which include most of the climbi hybrid teas and pillar Roses the order of Dr. Van Fleet a American Pillar. The former ty makes its new canes directly fro the roots. Thus old wood has do its duty as soon as the bloo have passed and should be then c out. The new canes will give ne year's flowers, so they should securely tied on their support Strips cut from old tires or tub are good for fastening the branch to posts, short strips being tacke to each side of the canes. T large-flowered specimens send o

rals up and down the older
es and next year's flowers are
duced on these laterals. They
uld be cut back within an inch
wo of the cane stem. Old canes
only removed when they show
is of age or to keep the plant
desired size. Of course, if
wth is too vigorous some of the
shoots may also be removed.
w is the time to do this thinning
pruning.

LIABLE PHLOXES. An in-
sting selection of the standard
ieties of summer-blooming Phlox
kes an excellent background for
novelties of the family. These
e all been tried and proved of
d color and habits. Crépuscule
introduced in 1854, the fore-
ner of the modern types and
l good in its dark lilac—not
genta—color, blooming late in
summer. Another of around the
ie vintage is white Albion with
mall lavender eye. Cameron is
icate pink. Mrs. W. G. Harding
p rose, Graf Zeppelin creamy
te with a rose center, Le Mahdi
l the best and deepest purple.
l the one with the largest flowers
of the same color is Mrs. Ethel Pritchard. Two semi-dwarf varieties are Anton Mercier, purple and white, and Mia Ruys, a continuous white bloomer only a foot high. Add to these pink Columbia and it is a good collection.

NEW BOOKS

"Greenhouse Culture for Amateurs," by Edith Grey Wheelright. Published April 28 by Charles Scribner's Sons, New York. $2.50.

"Gardening on Nothing a Year," by Mary Griffith. Published April 17 by Hale, Cushman and Flint, Boston. $1.75.

"Garden Rubbish and Other Country Bumps," by W. C. Sellar and R. J. Yeatman. Published by Farrar and Rinehart. $1.50.

"Gardens and Gardening—Layouts for Small Owners," F. A. Mercer Studio Publications, Inc., New York. Paper, $3.50; cloth, $4.50.

"Old Garden Roses," by Edward A. Bunyard. Charles Scribner's Sons, New York. $7.50.

"The Formal Garden in England," by Sir Reginald Blomfield. Macmillan Co., New York, $2.40.

PEONY QUIZ

CONTINUED FROM PAGE 47

ing planting is then permissible. comparatively few dealers can pply such roots and it is never se to disturb a Peony in the ing. Some varieties if divided the spring will sulk and refuse bloom for several years.

Do they need special locations, or preparation?

Peonies require sunshine, reasonably good soil, and are worthy the best preparation you can e them. They will not bloom satactorily in shady places. Neither they grow in locations where inage is poor.

Adequate preparation requires digging holes at least two feet deep and two feet in diameter: three feet deep and three feet in diameter would be very much better as Peony plants root deeply and spread their roots extensively. Each plant needs a space 2½′ to 3′ in diameter, proper feeding and the right soil preparation. Plants may grow nearly 4′ in diameter.

In preparing locations for Peonies a liberal quantity of compost, old sods and such, should go down in the bottom of the hole. If drainage is dubious put in several inches of gravel and stones.

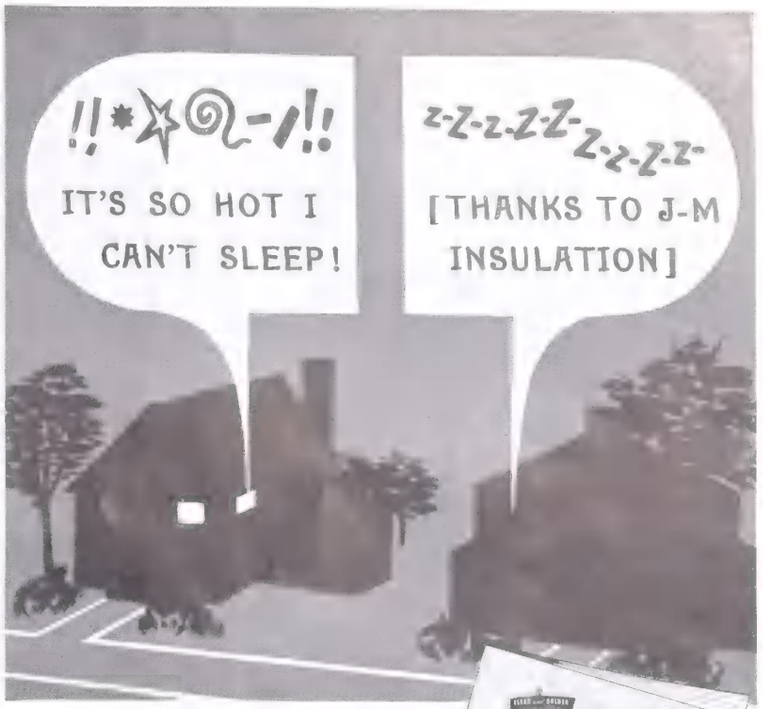
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9. *How should the roots be planted?*

Whenever possible the holes for Peonies should be prepared a month or six weeks in advance of planting so that the soil may settle thoroughly and the plant can be set at the correct depth.

If you examine a Peony root at planting time in the fall you will note numerous pink or cream colored buds or eyes upon it. These are the buds for next year's shoots and flowers. These buds or eyes should be set from 2" to 3" below the surface of the soil. If planted deeper or if settling of the soil carries them deeper, it may interfere with proper blooming.

Shallow planting results in inferior growth and unsatisfactory bloom, if any. Keep the soil level where you plant Peonies. Do not hill it up around or over them. Neither should there be a depression, as this may collect water and sometimes causes rot to attack the roots. Plant firmly in good soil and allow no manure to come in contact with the roots at planting time.

10. *What care do Peonies need in spring and summer?*

A Peony practically takes care of itself in the spring except that if you want quality blooms the plants should be fed liquid manure as previously described. They should be cultivated regularly during the spring to produce quality blooms and during the summer in order that roots may develop properly for the following year. Do not cut off the foliage until late summer, but remove faded flowers promptly to eliminate drain upon the plant through the formation of seed.

11. *How about winter protection?*

Except for the first winter after planting, Peonies require no protection. They endure temperatures of 50° below zero without harm. During the first winter after planting they should have a covering of hay, straw, evergreen branches or something of the kind to prevent their being heaved by alternate freezing and thawing. Once they have established their roots in the soil there is little danger.

12. *Are they the prey of insects or disease?*

Comparatively few insects bother Peonies and if your roots are healthy and planted in clean soil, not previously used for growing Peonies, disease is practically unknown. Regular cultivation helps to keep them growing vigorously and each fall you should cut burn all foliage and stems. N allow old foliage to remain o around the plants.

13. *Can I raise Peonies from se*

It is possible but not pract Only one out of thousands u thousands of seedlings would likely to produce quality pla I know of growers who have pl ed hundreds of thousands of s and produced less than one dred varieties worth growing. onies are propagated by root vision and no two seedlings w be alike. Therefore, it would be worth the effort.

14. *Are good Peonies costly?*

Under present conditions fi class Peonies are available at diculously low prices. Consider the many years it takes to prod quality plants and the years t live and bloom in your gard a dollar or two for a plant is r sonable and many fine ones may had at one dollar each. Some of new scarce varieties cost a gr deal more but are not necessa better, as generally the price controlled by supply and dema Prices for good Peonies today down to rock bottom.

15. *Name a few good Peonies garden display.*

From the landscape standpoi the single and Japanese types best for this purpose. Their bloo are not as heavy and stand better in all kinds of weath Planted in masses, they are ev more effective than the doubl Here are a dozen that may be h at reasonable prices:

Singles	*Japanese*
Kelway's Wild Rose	Alma Cathedral
Le Jour	Fugi-No-Mine
Mischief	Fuyajo
Pocahontas	Mikado
Venise	Petite Renée
Vera	

For cutting and exhibition t giant double Peonies are amo the most spectacular of all flowe Many are as delicate as a Ro and equally fragrant. Here are dozen fine ones, all reasonable price:

Adolph Rosseau	Martha Bullock
Avalanche	M. Jules Elie
Frances Willard	Solange
Jeannot	Souv. de Louis Bigot
Lady Alex. Duff	Walter Faxon
La France	W. F. Turner

COURT ORDER

CONTINUED FROM PAGE 39

silient than clay courts, though ey lack the perfection of fine rf.

Q. How about turf courts? A. l rather not talk about them. ney require a great deal of atten- on if they are to be kept in per- ct condition, and if they are in ıd condition they are virtually eless. Turf courts are matters r clubs or large estates where enty of gardeners are available. lso plenty of money. Also plenty really good players to appre- ate the courts.

Q. Well, what other kinds of urts are there? A. Well, there concrete . . .

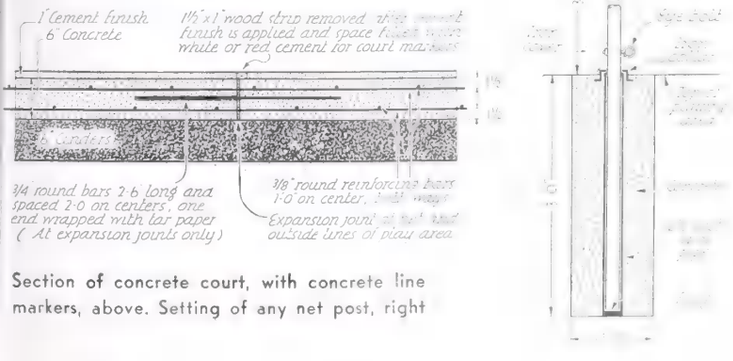
Q. I thought you didn't approve concrete courts? A. They have solutely no resilience and lack od playing qualities. But they e durable, and need no upkeep. ertainly for children, particularly hen they are not likely to play any sets at a time and while they e young enough to stand a little uncing around, concrete is a und idea. I have a diagram . . .

Q. Yes, yes, we know that, and all enjoy studying it. But are here any other courts which re- uire little up-keep and which on't give the players museum eet? A. Yes, there are wooden nes, three kinds. One has a sur- ace of narrow boards with ¼" paces between them for expansion nd contraction, also to facilitate rainage. Another, more expensive o lay properly, is of tongue and roove boards. And a third, still ore costly, is built something like bowling alley, with 1" x 2" oards, laid on edge, splined and ailed. Whatever surface method s chosen, the substructure is the ame: Mudsills—that is, 3" x 12" imbers—laid flat on the ground nd supported by posts: then 6" 8" girders running the other ay, lengthwise to the court, 6" apart; then 2" x 6" joists, cross the court 20" apart, then he surface boards laid lengthwise f the court across the joists. The whole surface may be covered with canvas, pulled taut at the corners, and the canvas painted green or any other color with white lines. I'm sorry I have no diagram . . .

Q. Quite so, quite so. And how much would one of these courts cost? A. I have no idea. Who is your contractor?

Q. Please, I am asking *you* the questions. Are there other kinds of tennis courts? A. Well, there are good ones and bad ones, whatever they are made out of. And it is important to have a good one or your money is wasted. Getting the court in the first place is a mere matter of dollars and cents. Keeping it in the best possible shape involves not only money, in varying amounts, but regular attention as well. All dirt and clay courts and most patent ones require regular sprinkling and rolling, in some cases every day, in some cases once or twice a week. Frequently they may need to be swept and dragged. Every year they may require more or less major overhauls. Cement is no trouble. Turf is nothing but care. Wood is nothing but trouble if it is laid wrong, but merely a matter for seasonal painting if it is laid right. When you choose a particular kind of court, make up your mind that you will give it the care it needs. Otherwise . . .

Q. Thank you, you have made your point. Now what have you to say about nets, posts, markers, back nets and the like? A. Taking them in order: nets should be of good quality, with a wire top cord and doubled center. And there should be an adjustable center tape and anchor to maintain the proper height. Net posts should be of metal, with either cam or ratchet adjustments, and should be set in closely fitted pipes which in turn should be set in concrete not less than . . . But I have here a diagram . . .



Section of concrete court, with concrete line markers, above. Setting of any net post, right

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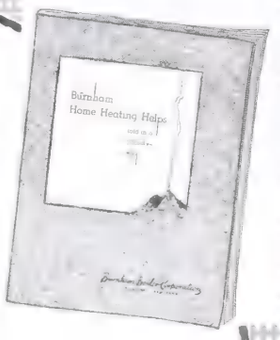
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Q. Yes, yes, we have already seen it. Please go on. A. Well, court lines may be of cloth tape, stapled, for clay or other permeable surfaces, or of slaked lime dust, or liquid, or traffic paint, or steel T-strips, as in one of the patent courts, or of lead. Lead ones, although they, like all other separate tapes, may occasionally offer a slightly bad bounce, are as satisfactory as any. They last forever and they will not stretch or creep. Manufacturers of patent court surfaces will not only provide the markers; they will set them as well. And as for back nets, most commonly these are of chicken wire or of heavier chain link types, galvanized or of non-corrosive metal, hung on twelve-foot metal posts set in concrete. They may surround the court entirely, or be open at the sides. But in any event, openings or gates should be provided for retrieving balls. Makers of patent courts, such as En-Tout-Cas, Har-Tru, Corkturf, Talcourt and Bursco, will recommend and install back nets.

Q. And now what are the dimensions of the playing areas of a tennis court? A. The standard doubles court is 78′ by 36′, with alleys 4½′ wide. The back court is eighteen feet deep, and each service court 21′ deep and 13′ 6″ wide. A small mark is put at the center of each base line.

Q. Thank you. You're excused.

MEXICO

CONTINUED FROM PAGE 34

manent exhibitions of the results of her coöperation with the Mexican workers and artists, and these things are not—although they look it—expensive. More than that, the best pieces of Mexican craftsmanship have not the temporary, gimcrack quality so often associated with commercial arts and crafts. They are, in fact, objects of beautiful design, beautifully made. The Mittla patterns, which are as smart as any modern design ever created, were first brought to America by Mrs. Lee. And it was she who developed the two-toned glassware to which no black and white photograph can do justice.

In the large photograph on page 35 showing Mexican merchandise there is, as a background, a serape.

These serapes are heavy wool rugs which are almost a Mexican's house. They serve as his coat by day, his blanket by night, and the carpet on which he spreads his wares in the market place. It is possible to tell at once what part of Mexico each Indian comes from by looking at the patterns woven into his serape.

The basket which also forms part of the background in the illustration is typical of the work done by the Indians in Toluca.

The fascinating lacquer bowl in the picture is made in the state of Guerrero, by a process so ancient that even the Spaniards failed in any way to influence it. This two-toned lacquer is made by applying one coat of lacquer to the bowl or tray that is being worked on, and allowing it to harden. Then a second coat is applied, and while that is still pliable, an intricate pattern always of stylized birds or flowers—is scratched on with a chicken feather, leaving the original color as a background, with the top color as a sort of bas-relief.

The two-toned bubble glass—plates, glasses and fingerbowls—is made by twin brothers in Mexico City whose family have been glass blowers for generations before them. Glass blowing was one of the arts that the Spanish conquistadores introduced into Mexico; but the two-toned effect is a new development, and an extremely difficult one to produce.

The linen, shown at the far left, is woven on crude looms by young Indian boys and men, whose families have been weavers for centuries. Their fingers move the shuttles backward and forward so fast that it is impossible to follow the swift movements with one's eye. Originally, the Indians wove only aprons and headdresses for their own use, but recently they have been taught to weave table linens.

On page 33, the Mittla pottery is shown—one of the smartest designs imaginable, in spite of the fact that it was lifted bodily from one of the most ancient temples in Mexico! But there are many other designs in pottery as well. The interesting Guadalajara pottery, for an example, shows scenes of modern native life, each one of which is painted on the pottery freehand by the Indians who make it. Then there is the Talavera pottery, which shows the influence of Spanish colonization in its stylized flower designs in tile colors. From Oaxaca comes the green pottery, decorated with hieroglyphics found on the Monte Alban ruins, which are Mixtec tenth century temples in process of excavation today.

IRIS

CONTINUED FROM PAGE 21

mes have then been fully ired and are in their normal ng stage before the fall growth nences. If necessary they can ut into the ground as late as end of October, but next g's flowers are likely to suffer. ven a sunny location and a drained spot the bearded Iris t fussy as to soil requirements will thrive in almost any good en loam. If the earth is in- d to be heavy it is well to en it with some sand and peat . The addition of bone meal into the soil before planting provide the necessary fertilizer a little gypsum will give pro- on against root rot and leaf . Contrary to the advice some- s given, alkaline lime should e added to soil where Iris are ow unless it is decidedly acid.

planting dig a shallow, cir- r hole and place the rhizome slight mound in the center of Spread the roots out evenly, r with earth and firm it around fan of leaves. When the plant- operation is completed the top he rhizome should not be more ½" below the surface, though ight soils deeper planting is issible.

rly the next spring the winter h should be removed together any withered leaves. If it is d that any of the rhizomes heaved they can be gently sed down and firmed without ry. After the leaf growth is started a light application of od, balanced flower fertilizer benefit the ensuing blooms assist in producing large rous rhizomes to carry on for following year. Any cultivation is done around the plants must ecessity be shallow so as not njure the feeding roots that are to be close to the surface. Im- iately after blooming, the er stalks should be cut off flush the top of the rhizome at the nd level.

ormally, an Iris clump that developed from a single rhi- e will attain its maximum m and beauty in two or three rs. After that the rhizomes will ally be so densely entwined none except those on the out- will receive sufficient nourish- nt, with the result that the mp will henceforth be hollow without flowers in its center. sequently, division of the Iris mps every second or third sea- is of utmost importance.

With such a wealth of fine tall bearded Iris to choose from, it becomes a difficult task to limit the selection to comparatively few varieties. Excluding the highest-priced novelties try these:

WHITE—Venus de Milo, Easter Morn, Gudrun, Wambliska, Gold Stream, Kalinga, Crystal Beauty

PLICATA—*(white, bordered or dotted blue or pink)*—Los Angeles, Spring Cloud, San Francisco, Anndelia, Seduction, Theodolinda

AMOENA or NEGLECTA—*(white or light blue and purple bicolor)*—Dorothy Dietz, Shah Jehan, Blue Banner, Amigo

LIGHT BLUE—Castalia, Shining Waters, Paulette, Summer Cloud, Yves Lassailly, Blue Triumph, Gloriole

MEDIUM BLUE—Sierra Blue, Missouri, Indigo Bunting, Sensation, Eleanor Blue

BLUE PURPLE—Blue Velvet, Black Wings, Valor, Legend, Creole Belle, Henchman, Brunhilde

VIOLET—Violet Crown, Baldwin, Itasca

BLUE OR MAUVE BLENDS—President Pilkington, Persia, Dolly Madison, Evolution, Serenité

LIGHT PINK—Pink Satin, Airy Dream, Pink Opal, Ambrosia, Imperial Blush

SALMON PINK—Eros, No-We-Ta, Frivolité

ROSY PINK—Rose Dominion, Frieda Mohr, Edgewood, Coralie

PINK BLENDS—Mary Geddes, Rameses, Hermene, Crown Jewel

ROSE RED—Dauntless, Ethel Peckham, Cheerio, Hernani, Joycette

RED PURPLE—Nene, Meldoric, Mozambique, Purple Giant, Red Robe, Andante, Hermitage, Varese

MAROON AND BRONZY RED OR PURPLE—Deputé Nomblot, Maréchal Ney, Grace Sturtevant, Mrs. Valery West, Burning Bronze, Jeb Stuart, Junaluska

COPPERY RED—King Tut, Hearthstone Copper, Spokan, Copper Piece

TAN AND BROWN—Jean Cayeux, King Midas, Shirvan, Summer Tan

YELLOW—Eclador, Lady Paramount, California Gold, Happy Days, Helios, Phebus, Chromylla, Desert Gold

YELLOW BLENDS—Sunol, Clara Noyes, Marquita, Toscana, Boadicea

VARIEGATA *(Yellow and red or purple bicolor)*—Vision, Aurex, King Juba, Beau Sabreur, Decennial, Gaucho, Good Cheer



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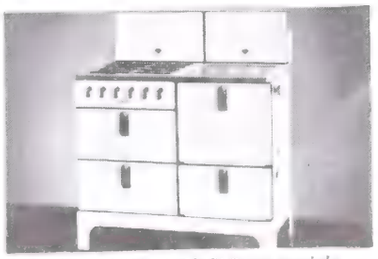
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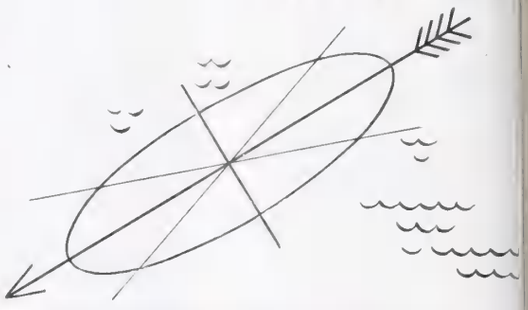
All but one beat homeward after the Saturday regatta off Marblehead, Massachusetts



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POINTER



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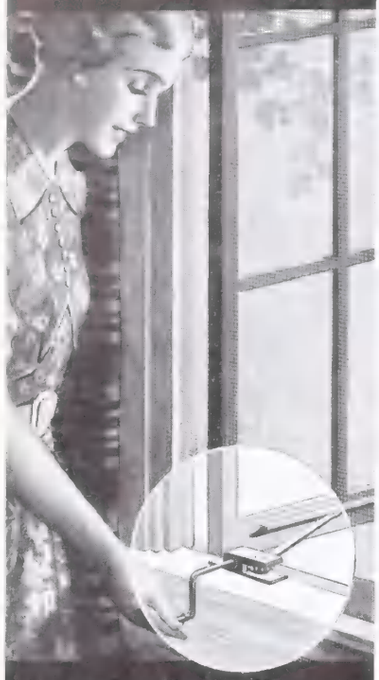
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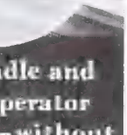
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EATING OUT

CONTINUED FROM PAGE 23

seedless grapes and the first of the summer apples. From the fifteenth on into August, there will be peaches, pears, more plums, blackberries, casaba melons. In September the typically American grapes come on the market—the Concords, Catawbas, Niagaras and Delawares—and the little Damson plum. The end of September sees the first of the Christmas melons, followed into October and November by the winter pears, Spanish grapes, persimmons and Japanese plums. By Christmas, hothouse grapes are once more both beautiful and edible.

There are a few fruits that seem to have no season. Citrus fruit from California is available the year round, supplemented by the Florida crop, which is at its best from January to May. Bananas go on forever. Pineapples crown the fruiterers' pyramids every month in the year, but they are prime from May to October. Pears of certain varieties such as the Kieffers may be had over about the same season as Baldwin apples, beginning in October and keeping through till May. What with these standbys and the delicious frozen fruits that make us completely independent of seasons, we may approximate our favorite fruit combinations almost every month in the year.

Now we have them, what can we do with them? Our object should be to enhance their individual fruity flavors without making them less refreshing. But let's have imagination, variety in our use of them. Admit as a premise that there is no more tempting dish than a bowl of strawberries and cream, but on Tuesday, whip and sweeten the cream, crush the strawberries and blend them to a smooth pink mound—just for a variation on this delectable theme. And then get acquainted with

THE CITRUS FAMILY

While you're looking for things to add to fruit, don't forget the citrus family. The juice of orange, lemon, lime and grapefruit, added to other fruits or fruit mixtures, steps up their natural flavor and adds to that refreshing quality we are seeking, particularly in fruits such as pears which have little acid in them. Pour orange juice and a dash of curaçao or kirsch into the center of a cored and peeled pear and see what it does for it. Serve melon balls in lime juice. Put orange juice on strawberries. And grapefruit on apricots. The combinations are endless and so easy to try that once you get going it becomes a major kitchen sport. Most surprising of all, cover fresh peeled figs—the big purple ones—with orange juice. This is the closest we can come to a famous dish called Matrimony—which calls for a peeled and seeded star apple. Add a swish of nutmeg.

Very little more trouble and lots more fun for a party are these same fruit juices used as ices. The booklet that came with your refrigerator will give you recipes that work for that particular make. And the ways of using them are endless. For eye appeal as well as flavor, try half a cantaloupe filled with green, tart lime ice. Cut a watermelon or a big honeydew in half lengthwise, seed and cube or scoop out the meat, take out the rind down to the skin and fill the shell with the melon meat and a center of raspberry ice. Chill till it almost freezes and serve outdoors with a jaunty bunch of mint sticking out at either end. It's as good as a trip to the ice caves.

There are two other ices that are particularly good with fresh fruits. One is flavored with cassis, a syrup made in France from the fruit of the black currant and obtainable from importers of table delicacies. It is dark and purplish, about the color of grape or blackberry ice, and has its own distinctive flavor. It is very handsome on blond fruits such as peaches and apricots, pineapple and grapefruit, and all the more fun because its flavor is unfamiliar. My other favorite is Mint Ice, especially tempting on pears. The simplest way to make it is by adding three or four tablespoons of Crême de Menthe to your favorite recipe for Lemon Ice.

ALCOHOLIC AIDS

Which brings us to the other prop and mainstay of all fruit concoctions—the liquor shelf. The first dessert I had in Paris was Compôte des Fruits en Champagne—lots of summer fruits cut up small in a glass of champagne. It bubbled while I ate. That is probably the apotheosis of the fruit cup, and what with domestic champagne it ought to be perfectly possible here for special occasions. But aside from such luxury, a row of bottles can add to the fun and flavor of any fruit dessert. Here are a few to begin with: Wray and Nephews' Three Dagger Jamaica Rum, a fruity flavor in itself and one tha complements many other fruit Put a little in your Sunday mor ing grapefruit, for a starter. The make a rum ice and serve it o pineapple. Rum Sarthe is anothe standby, clear, distilled, a colde stronger flavor. My very favorit use for this is to add it to a syru made from the juice of a jar raspberries and pour it over whole fresh peach—peeled an stoned, of course. A good, inexpe sive red wine, such as the Italia Swiss Colony Barbera, shoul come next. It is invaluable t poach fruit in and some like it o strawberries. Remember it whe you get back to prunes next winte and do them in that with a curl o lemon rind. And you will want good moderate sherry and brandy.

Then, of course, come th liqueurs. This sounds like mor reckless extravagance, but sinc the ancient Dutch firm of de Kuy per has established an America factory, it is far from that. You first choices in this field may wel be those liqueurs distilled fron fruits—kirsch, the indispensable Alsatian cherry liqueur, curaçao the Dutch orange, and cointreau the French; Maraschino, made I presume from cherries by the Italians, and the various fruit brandies —apricot, raspberry, cherry, peach etc. And last but not least, Crême de Menthe.

These may be added straight to any fruit as it is set away to chill. They are sometimes served from a decanter at the table, since opinions as to the perfect quantity for each portion vary. Or they may be made the basis of a syrup to be poured over the fruit before chilling.

LIQUEUR SYRUP

To a quarter of a cup of powdered sugar add a teaspoon of lemon juice, a teaspoon of orange juice, two of orange curaçao, one of kirsch and a pinch of salt. Stir until no longer granular and pour over prepared fruit.

SHERRY SYRUP

Dissolve half a cup of powdered sugar in a third of a cup of sherry, add three tablespoons of apricot brandy and a pinch of salt. Any other fruit liqueur may be used instead of apricot.

Tricks from the tropics have added immeasurably to my enjoyment of fruit. For one thing, they



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sprinkle powdered ginger on melons when they serve them as a first course. They also serve melon balls in ginger beer. One such combination of flavors haunted me remorselessly until I found out how to make it. It was a pineapple and cocoanut affair that they used to serve in the old Restaurant de Paris in Havana. They called it

PIÑA FRESCA CON COCO EN ALMÍBAR

It is deceptively simple. A thick slice of pineapple, meltingly ripe and chill, covered with a cocoanut sauce. It is delectable. The canny Cuban chef whose recipe it is has taken to putting it up in cans, under the fetching title of *Coco rallado en almibar*, which means Grated Cocoanut Preserve. Bloomingdale has it. If you make it at home, it won't be quite white—no one knows why—but here is how to do it. Open your cocoanuts and save the milk, grate the meat. To a pound of meat allow half a pound of sugar. Put the whole business in an enamel sauce pan and simmer for three hours. Skim and store in sterilized preserve jars like any other jam, to be used when needed. It will keep for a couple of months if stored in a cool place.

Another tropical treasure, this time so rich it must be served with discretion, is

BANANA AND GUAVA WHIP

Soak two tablespoons of gelatine in half a cup of cold water. While this is softening, beat the whites of two eggs with a quarter of a cup of powdered sugar, gradually add three quarters of a cup of hot cream and set to cook over hot water till it begins to thicken. Meantime mash four bananas to a pulp, adding the juice of a lemon and a little nutmeg. When the mixture in the double boiler is ready, add the gelatine, another half cup of sugar, stir till dissolved, strain and set in a pan over ice water. Add the banana mixture, stirring till the whole thing begins to set up, then fold in another cup of cream whipped stiff. Rinse a mold in cold water, fill with the mixture and chill till firm. When ready to serve take perhaps six tablespoons of Guava Dolce, add just enough sherry to make it creamy and stripe the molded banana whip with it.

The Guava Dolce is made by Mrs. E. A. Clarke, "Snuggery" Half-Way Tree, Jamaica, and is available through the Women's Exchange in Kingston, Jamaica, B.W.I. It is a stiff, tart, oddly granular jam with the characteristic guava flavor, which is delicious on vanilla ice cream and almost any pudding.

AMBROSIA

Banana and guava whip may lead straight to soda bicarb. Ambrosia never will. Pare, core and cut the eyes from a ripe pineapple. Peel and section six or eight oranges. Double the sherry syrup recipe given above and set to chill. Just before serving cover thickly with fresh grated cocoanut, the more the better, and garnish with mint. I wonder if nectar is as simple.

NOTES

Wash strawberries and raspberries before hulling.

Use silver knives for cutting acid fruits.

Peaches, pears and other fruits that discolor when peeled should be plunged at once in cold water to which a few drops of lemon juice have been added.

Don't for heaven's sake put ice *inside* a portion of melon.

Try grating an apple over your fruit cup just before serving.

If you cut and clean a melon before chilling, cover it with wet wax paper in the refrigerator. It absorbs other flavors.

To get orange sections free from pulp, pare the orange as you would an apple, removing every particle of skin. Then with a sharp knife free the sections from their side walls one by one. As for halves of grapefruit, in spite of all the gadgets on the market, the best weapon is a large teaspoon with a pointed bowl. Cut the fruit in half, carefully free each section with the spoon and replace it in its niche, then cut out the pulpy center with scissors.

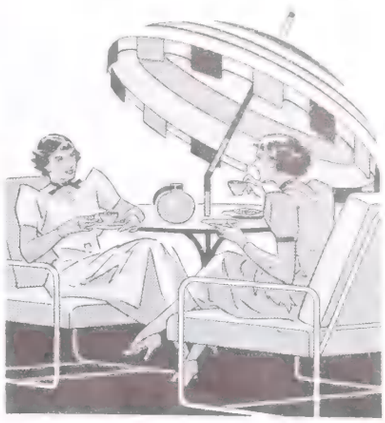
A ripe pear can be cored beautifully with a spoon once it is cut in half.

Freestone peaches, apricots and cherries can be pitted by slitting down one side and cutting the stone out with a small knife. Mangoes just the opposite. Unless you are deft and lucky, the best way to prepare them for polite consumption is to peel first and then cut as much of the meat off the seed as you can.

Fruit to be eaten "in the hand" should be carefully washed and if large polished with a dry linen cloth.

Serve apples instead of bread with camembert.

The Russians eat whipped cream on grapefruit!



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LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 51

have been removed, none the worse for the affair, which it really knew little about. This cannot be done at any other time of the year, but rarely fails if it is a July task. The same thing is done with Bleeding-Heart and *Anchusa italica*.

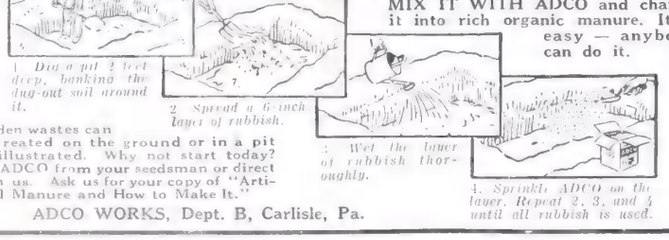
11. IRIS. Iris days come about the middle of the month. The bloom has been cut from the bearded and *sibirica* types and the clumps are sunning themselves in happy indifference to what goes on. Try as hard as I could, several plantings at the edge of the border succeeded in getting the grass to come up among the rhizomes and mat there, and when the offending spears are pulled the grass root remains.

There is nothing to do but take the Iris up, shake them free of entangling alliances and replant. This happens to be a blessing as they are crowded and beginning to spindle in bloom, and a few of the rhizomes were plainly succumbing to old age, weazened and far past any prime of performance. Also one or two were suspiciously soft. They were in low places where water had stood and while I could have scraped them and powdered the infected spot with sulphur it was safer to throw them away or rather burn them in the rubbish heap. Where there are rusty spots on the leaves, if badly discolored, the spears were cut off, and all over the section a generous supply of lime (like a light snowfall) was dug into the soil. When sending in orders for Iris in the spring for July delivery and planting, if the gardener is willing to wait for results, a splendid collection may be built up at a minimum price by buying the very young plants, and giving them board and lodging while they mature instead of paying the nursery to do it.

12. STAKING. Nothing is more dejected looking than a floppy plant, and nothing is easier to attain in the garden unless the art of staking is understood and carried out with unremitting diligence. Last night there was a threat of wind and showers. Luckily the menace did not materialize but the fright took me into the garden early with raffia and twine and cloth strips and stakes and scissors. First the single-stalked types were attended to, the Lilies, Dahlias and Gladiolus. I took a single straight stake, no taller than the specimen, and as small as would afford adequate support, for the rule of good staking is that the stakes must never show. It is placed close to the main stalk which is loosely attached to it at intervals. The more tyings the less danger of the stem being snapped in the wind. If stakes of bamboo, metal or wood are consistently painted green and the fastening mediums are the same color these mechanical aids become virtually invisible in the plant's foliage. To keep them from becoming eyesores the *supports should be changed regularly as the plant grows.*

13. TIDYING. Then I move on to the Delphinium and Coreopsis, the multi-stalked plants, and put three stakes spaced equally in a triangle around the plant clump, connect it at the top with twine, and hoop the mass two or three times in the same manner from the top to the ground. Here also no support ends show above the plant. The bushier things like

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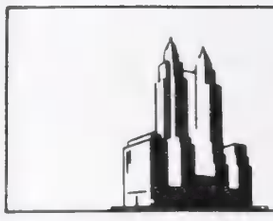
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■ NEW YORK CITY



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For further information, write to

TRAVEL POINTERS
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572 Madison Avenue, New York

ILLS GARDEN PESTS

O.K. PLANT SPRAY

i doubly effective because of
il *double action.* This famous
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The Best Strawberries Must be FRESH

Grow them in your own garden.
Plant from June 15 to September.

END FOR FREE FULL-COLOR LEAFLET
OW TO GROW STRAWBERRIES"

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RST AID
for
GARDEN GROWERS

hat to plant—
here to plant—
w to plant—
hen to plant—

These questions, and all the others that annually beset amateur gardeners are expertly answered in the Garden pages of House Beautiful. Read them carefully, and don't hesitate to write us for further information on any special problem.

HOUSE BEAUTIFUL
572 Madison Ave., New York City

the Michaelmas Daisies have stiff branching sprays of tree twigs put under the growths, and some of the front stalks of the plants pulled down over them and fastened, which varies the outline of the mass, and makes flower buds spring from the horizontal stems. I twig other floppers, like Petunias and Platycodons, and try never to neglect this garden necessity for a day at this time, for a wrecked plant is like Humpty Dumpty: the restoration to former completeness is impossible. Pegging down is another means to neatness as well as increase, and while the seedsmen sell pins for the purpose, the useful hairpin—still purchasable, contrary to popular idea—is not to be despised. Verbenas, Dianthus, Evonymus, Pachysandra, Vinca, Ivy, all the things with runners like to be strictly kept in place. Take a bucket of light earth along with the hairpins, scatter some under the plants to be fastened to the soil, and they will be more likely to take root quickly and hold themselves in place.

14. PLANTING IN DROUGHT. Garden gifts are usually assets but they often have an inconvenient habit of coming at a time not best suited to putting them into garden quarters, as when a basket of discarded perennial clumps arrived on a cloudless, blistering hot July day. There was no time to wait for a problematical rainy spell so, as the sun was setting, I went about it this way: A hole was made for each plant, about two inches deeper than necessary, and in it I placed a layer of decomposed leaves from the compost heap, thoroughly wet with water. The hole was then filled with soil and a trowel used to make the hole for the roots. The leaves put the moisture where it was needed and would conserve it until the roots took it up. The larger clumps, which were dug with a ball of soil, were wrapped up in wet newspapers and the whole mass put into the ground, where the paper guarded the water and finally disintegrated. If the ground had not been so very dry in this July drought, I should only have dug the hole the full depth of the plant's root length, placed the plant in the hole, filled the hole half full of water, thrown in soil to make a soft mud about the roots and then filled the upper half with perfectly dry soil.

15. RIPENING TIME. There is no absolute time when seed will be ripened enough to pick, but all this month be on the lookout for Delphinium, Hollyhocks, Poppies, Sweet William, Digitalis, Lupin; remove them before they fall and sow in the seed bed, firming the earth well.

16. FLOWER HEADS. The other side of this seeding matter is never to let it form unless you wish to save it. There are three good reasons for snipping off withered flower heads before they have a chance to set seed: the appearance of the garden, the longer period of blossoming which follows such a policy, and the elimination of too numerous self-sown seedlings of an unwanted type. It is a well-known fact that Phlox goes magenta in one season from the most desirable parent plant of fine color, if the seedlings are allowed to grow and stifle the central crown. To conserve vigor for next year's bloom cut off today the seed pods from Rhododendrons and Laurels and Peonies and any other specimens that were clever enough to get ahead of you. They not only look unsightly but constitute a needless drain on the plant's vitality.

"NEXT BEST TO RAIN"
...and a lot more dependable

Get This Junior DOUBLE ROTARY SPRINKLER

Remember last summer! Don't worry about scorching, rainless days. Let this DOUBLE ROTARY SPRINKLER keep your lawn, flowers, garden and shrubs vigorous and beautiful all summer long. Refreshing rain-like drops or mist-like spray "Next Best to Rain." Easily regulated to sprinkle in a circle or on a straight line—to cover any circular area up to 80 ft. or down to 15 ft. in diameter, according to pressure. Adjustable nozzle makes it four sprinklers in one. A big water saver. Scientifically constructed of finest materials. *Guaranteed.* **$7.50**



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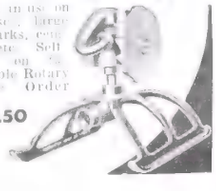
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HOLLAND ROTARY SPRINKLER. Has the whirling wheel for perfect sprinkling. Sells regularly for $1.95—now *only $1* (plus postage).

10 DAY TRIAL—Order from this ad at once on guaranteed money-back trial basis—or see your local dealer.



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The acknowledged leader for 16 years. Thousands in use on golf courses, large estates, parks, cemeteries, etc. Self operating on famous Double Rotary Principle. Order now!
$12.50



DOUBLE ROTARY SPRINKLER CO.
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You still have Time to Order

THE BEST BULBS GROWN

at Low Import Prices

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Our import order for BULBS goes to Holland July 15th. Why not add your order to ours and take advantage of the low import prices? Send for our special price list. You will get the pick of the crop delivered in the fall, just in time to plant. If you wish to send your check with the order, deduct 5% cash discount.

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200 Heralds of Spring, 25 each in 8 varieties of these earliest and loveliest Spring Flowers **ONLY $5.00**

A collection of all these bulbs 800 bulbs, a total value of **$31.50,** FOR ONLY **$25.00**

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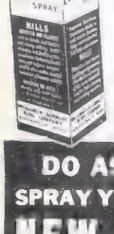


HOME GARDENERS

GROW MORE BEAUTIFUL FLOWERS!

Successful home gardening requires more than good seed, rich soil, and careful cultivation. The finest plants can quickly be ruined, their promise of generous blooms turned into a few scrawny flowers, by insect pests.

Avoid this disaster by doing as leading florists do. Spray religiously with New Ever Green to kill most of the common types of chewing and sucking insects that destroy flowers. When sprayed, New Ever Green cannot harm plants, pets, or people. Is easy to use. Sold at all good hardware, drug, seed, flower, and department stores, or ask your own florist. McLaughlin Gormley King Company, Minneapolis, Minnesota.



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SPRAY YOUR FLOWERS WITH
NEW EVER GREEN

KILLS both SUCKING and CHEWING GARDEN INSECTS



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Here's America's FIRST-aid to gardens—Red Arrow Garden Spray—the *only* insect killer most home gardeners require. No need to buy and use two sprays—one for sucking and one for chewing insects—because one spraying with Red Arrow kills both.

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WHEREVER YOU ARE—

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Phone to Find WHO SELLS IT See Last Page

In this issue of HOUSE BEAUTIFUL are a number of important advertisements bearing this little symbol. Whenever you want to buy any of the merchandise in these advertisements, call the nearest telephone exchange of our Phone to Find Who Sells It Service as listed below. Then ask the operator, "Who sells ____ advertised in the July issue of HOUSE BEAUTIFUL?" She will give you instantly the name of the nearest local dealer. That's all there is to it, any time, day or night, Sundays or holidays.

Note that this is NOT a general information service. It applies only to those products whose advertisements in this issue of HOUSE BEAUTIFUL bear the telephone symbol.

These firms are using the Phone to Find WHO SELLS IT Service in this issue:

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Best Bulbs Direct From Holland catalogue on application. J. HEEMSKERK, C VAN DEURSEN, SASSENHEIM-HOLLAND.

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Japanese Roseflowering and Wee Cherries, Flowering Crabs and Magnolia finest collection in America. Send for free list WOHLERT, 922 MONTG. AVE., NARBERTH, P

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Pachysandra Terminalis, an always ground cover, $40.00 per 1000; $7.50 per A. E. WOHLERT, 922 MONTG. AVE., NARBERT

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Surprise Quality Collection. Twen magnificent Iris or ten gorgeous Peonies $3 strong, vigorous plants, all named varieties— ous blooming. Both collections for $8.95 P. P paid. Write for interesting catalogue listing varieties, and many new introductions, sent f request. C. F. WASSENBERG, VAN WERT, OHI

An Iris Lovers' Catalog is your guid in the Iris world. Color classification, va comment, profuse illustrations. Write for SCHREINER'S IRIS GARDENS, BOX 8, RIVE STA., ST. PAUL, MINN.

Irises and Oriental Poppies—send f booklet with colored illustrations and descripti best improved varieties. Plant in summer when roots are dormant. Write WEED'S NAT IRIS GARDENS, BOX 123-K, BEAVERTON, OR

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Vase Sweet—Keeps the water in your vase sweet and clear. Simply add more wat evaporation occurs. Prevents decomposition, oration and foul odors. Lengthens the life of bouquet. 100 tablets prepaid $1. VASE SWEET P. O. BOX 239, MARION, INDIANA.

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NO FUSS OR MUSS
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★ Keeps foods fresh in th frigerator. ★ Ideal for pic
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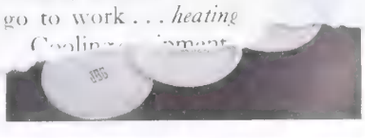


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DON'T let another winter bring you dry, drafty, uneven sed up" heat, to attack the mbranes of nose and throat. Change it, once and for all . . . ply, economically . . . by install- a Delco Conditionair *today*. This amazing new "Product of eneral Motors" costs no more n an ordinary automatic heating nt. Yet it gives you warm air t, the kind health authorities all prove—and throughout the win- filters and controls the moisture the air and circulates it evenly and draftlessly through every room in the house. The amazing economy of the Delco Conditionair is largely the result of two sensational General Motors developments.

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There's the Delco Oil Burner equipped with the cost-cutting hin-Mix Fuel Control, that gives u a simple, practical method of ring your hand-fired heating pletely automatic heat. Delco Automatic hot water and rther slashes eat waste"

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The business of heating, cooling and conditioning has indeed taken giant forward strides in the past few years. You owe it to yourself—and to your investment in your home—to get the facts now. For your convenience we are attaching the coupon below.

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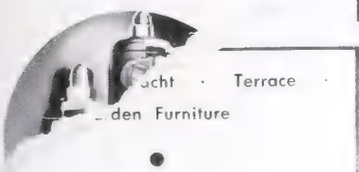
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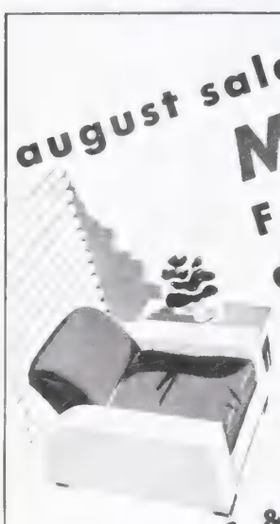
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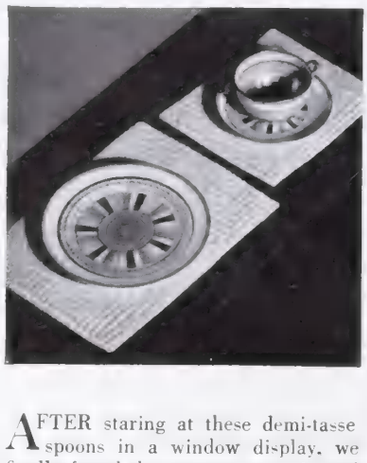
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DOUGLAS ...



windo...



THE Chinese straw luncheon ... shown here is not only smart ... the natural color, but very practi... because it's washable. Shown with ... is part of a tea set called the "Th... and Wise Men," in gay colors o... beige ground. Ideal for the terr... The tea set (six plates, six cups ... saucers, tea pot, sugar and cream ... is $8.50 postpaid. The thirteen-pi... straw luncheon set is a real value ... $2. Both from Gunn & Latchf... Inc., 323 Fifth Avenue, New Y...



AFTER staring at these demi-tasse spoons in a window display, we finally found the courage to go in and price them. They were not too expensive, and they were even more beautiful than we'd thought. In both the acorn and the acanthus leaf pattern they are exquisitely made of sterling silver. The suggestion is that you buy six of each design, for variety's sake. Acorn, $30 a dozen. Acanthus, $27 a dozen. They come from Georg Jensen, 667 Fifth Avenue, New York.



THERE is a book on the ma... that tells you how to decorate ... the modern manner everything f... hall corners to country living roo... It is Duncan Miller's "Interior D... rating," and we recommend it ... highly. There are fine illustrati... and exact information about f... coverings, walls, color schemes, ... niture, lighting. Helpful whe... you're redecorating a room or a w... house. The Studio Publications ... Fourth Avenue, New York.

PUBLIC LIBRARY

Wherever you live, the merchandise shown on these pages is within your reach. Write the shop or store mentioned for quick delivery

shopping

F YOU happen to be shopping around for a new and smart accessory, consider the bridge box illustrated here. There are compartments for decks of cards, and the gold Eversharp pencils and bridge score pads come in the box. Made with a new lacquer-process finish, it is available in blue, brown, jade green, Chinese red, ivory, or black trimmed with red leather with a strip of fine leather or pigskin. Personality Decorating Inc., 577 Madison Avenue, New York.





IF YOUR home is done in the traditional English eighteenth century style, then you will find many things that will please you in this store. They have a fine collection of antiques, as well as exact reproductions made of rare old woods. Such as the tier table illustrated here. It stands over thirty-four inches high, and is gracefully proportioned. Perfect for your own living room. It comes from Philip G. Alpert, 665 Lexington Avenue, New York.

ACCORDING to all the rules we know, these coasters (made of compressed cellulose, with a film of liquid-proof cement between the layers) are ideal. They absorb all moisture, do not cling to glasses, can't be mistaken for ash trays. In white, green, or yellow, with monogram in red, green, blue, or black. Chromium container and a hundred coasters, $3. Postage, $.20 extra. Refills at $1.75 a hundred. Can-Dle Luxe Shop, 542 Madison Avenue, New York.



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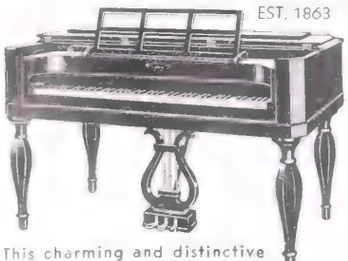
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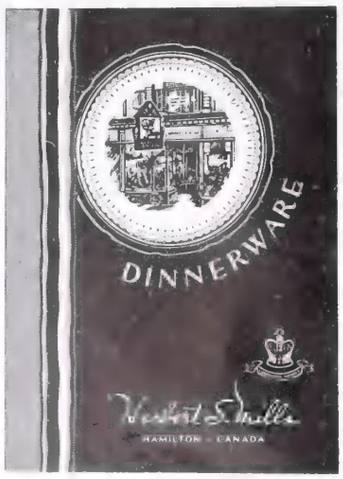
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window shoppin



IT'S seldom that you find a terrac table as useful and attractive a the one illustrated here. Made of na ural rattan, it comes with a wood c cork tilt top. It's light and easy t move about, and will take up ver little space when you put it away fo winter. For serving drinks, it is firm and steady. In a fashionable beige, will fit in with any color scheme yo happen to like. Amazingly priced a $6.75, at John's, 535 Madison Avenue New York.

MUSICIANS and designers have combined their skills in making this perfect small piano, the Spinet Grand. As a result, there is a piano that takes up less space than the average sofa, but retains superb tonal quality. All music lovers with small homes or apartments are welcoming and praising it. And there are Early American, Duncan Phyfe, Jacobean, or Modern designs. They are made by Mathushek, with a New York showroom at 43 West 57th Street.





THIS glazed pottery fountain figure will add lots of decorative appeal to your garden. It is a cupid with conch shell, imaginative and pleasing for a fountain and flower setting. You can order it in a blue-green glaze or bronze finish, and use it as a central feature or close to a wall. The same shop has hundreds of other things, both furniture and accessories, for your yard. Pompeian Garden Furniture Company, 30 East 22nd Street, New York.

THE imposing looking glove shown here is made of asbestos, and meant for you people who love outdoor camping parties but are liable to burn your fingers as well as the steaks. With these gloves you can pick up gridirons, coffee pots, pans, or even a red hot coal without knowing it. They're large and flexible, and very easy to slip on or off. The perfect gift for your camp host. $4 a pair, postpaid, from Jim Little, 785 Garfield Blvd., Danville, Illinois.





IF YOU have a dog, and you probably have, then it is your responsibility to keep him well groomed at all times. The clippers illustrated here last a lifetime, and do their duty even in the hands of an amateur. They're safe, quiet, sanitary, and include two detachable blades. There are lots of different models, and if you state the kind of breed, you will get exactly the right type. Order them from the R. A. Boehm Co., 215 Fourth Avenue, New York.



A view of Truesdale Lake with some of the houses beyond

IN WESTCHESTER

IN THE course of years, Westchester has come to have the status of a small country in itself. Like Ruritania or Graustark, it is a world unto itself, with a civic consciousness and most of the visible forms of an independent principality rather than just one of New York's many counties. Yet unlike Ruritania and the rest, Westchester is very real and by no means remote. That is probably one of the reasons why its urban contrasts are so much appreciated by so many people who spend the more hectic portions of their days in Manhattan offices.

Geographically, Westchester has everything but Alps. It has hills and meadowlands, forests and sandy beaches, compactly efficient cities and towns and straggling, old-fashioned villages in its back-country. One of the nicest of these old villages, less than fifty surprising miles from the heart of New York City, is South Salem. And here, surrounded by rolling acres, is Truesdale Lake, Westchester's largest, and a fine one in any company. A decade or so ago the lake and surrounding lands were gathered in one holding by a far-seeing group of men, one of the leaders of which was and is Major General John F. O'Ryan. The property was subdivided in lots of not less than a quarter of an acre, roughly, and houses and cottages, restricted both as to architecture and owners, were at once projected.

As a summer and week-end retreat (some of the denizens live there the year round) Truesdale Lake now holds a notable place among Westchester's fine residential communities. The private ownership has provided many features of good community living which set it apart from the run-of-the-mine developments. Each lot of land carries with it guarantees of protection from undesirable neighbors and unfortunate architecture. Each lot has utility and sewage lines awaiting it. Each lot carries also rights to the use of the lake, on the shores of which there is a well-appointed club-house and facilities for the enjoyment of all water sports. The lake and its tributary streams are stocked for the angler's benefit. Golf and tennis, of course, are readily available as well.

There is another part of the property known as Truesdale Woods, a heavily timbered part set aside for the erection of cabins and lodges on smaller and more inexpensive lots. It is easy to feel the wilderness touch here at Truesdale Woods. But it is just as easy to pop out on a perfectly paved highway and come to town as fast as your car and common sense will carry you. Or, if you like, there is the New York Central not far away to take you anywhere you must go. All Truesdale Woods sites carry with them the same lake rights as others in this trim and restful spot.

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A member of our Real Estate Department has completed a survey of new realty developments in Westchester County, N. Y. If you wish to purchase a building lot, home, acreage, or a summer home write us outlining your requirements in detail and we will be glad to assist you. We are in daily contact with reliable brokers and builders. Address Real Estate Manager, HOUSE BEAUTIFUL, 572 Madison Avenue, New York, N. Y.

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CLASS I—*For houses of 6-9 rooms inclusive, built east of the Mississippi*
First Prize $500
Second Prize $300

CLASS II—*For houses of 6-9 rooms inclusive, built west of the Mississippi*
First Prize $500
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Honorable Mentions. A total of not less than eight nor more than twelve in all classes will be awarded at the discretion of the judges in the amount of $50 each.

COMPETITION CLOSES OCTOBER 15, 1937

Copies of the complete program and entry forms to the desired number may be obtained from:

Competition Editor, HOUSE BEAUTIFUL
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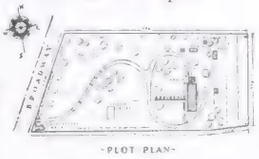


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The SUBURBS ON PARADE

Readers who are scouting for homes or home sites in the suburbs should order those booklets which they desire, by number, from our Real Estate Department

B-1. Old Colony Ridge, Hartsdale, N. Y. The houses here, of moderate size, collectively give the feeling of a quiet Colonial community. The houses are well built, soundly financed, and possess real architectural distinction for all the simple informality of their design.

B-2. River Road, Scarborough, N. Y. A part of the Vanderlip estate, overlooking the Tappan Zee on the banks of the Hudson, has been subdivided for the building of moderately priced homes. The lots, of course, are fully improved, and the houses, while they may vary greatly in architectural tradition, are harmonious one with another. The surrounding properties are among the loveliest along the Hudson.

B-3. Manor Woods, Hartsdale, N. Y. Several new houses have been built in this well planned and well established community in Westchester county. They echo Colonial or English designs and contain six rooms, two baths and lavatory or seven rooms, three baths and lavatory. Financing is handled under the FHA and construction of all houses is sound.

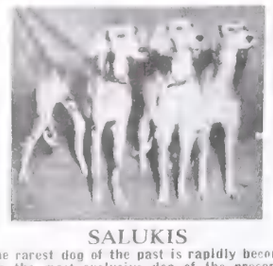
B-4. Rolling Wood, Roslyn, L. I. Broad lawns and fine shade trees give an especially attractive atmosphere to this uncrowded suburban community. Commutation to Manhattan is excellent, and clubs and the Sound are readily at hand. The houses in the community are carefully planned and built to the ends of modern comfort and convenience. Georgian, Cape Cod and classic Colonial architecture predominates.

B-5. Seven Bridges, Chappaqua, N. Y. One of the chief boasts of this community is that while it is within convenient commuting distance of the city, it is still real country, nonetheless. And this part of Westchester County *is* real country, wooded and rolling and unspoiled. The houses are modest in size, pleasant in design; the lots are larger than the average. The financing is as painless as one could wish.

B-6. Chilmark Farm, Ossining, N. Y. Here on the hills above the Hudson River are superb building sites of a third of an acre or more for those who wish to live away from the hustle and bustle inevitably connected with a great city. Houses may be bought at Chilmark Farm, too, as well as lots alone. The property is equipped with all improvements.

B-7. Wyngate, Great Neck, L. I. This newly planned development is located on some of Long Island's highest ground, among beautiful trees planted many years ago by the owner of the original great estate. The houses are well executed to good period designs, and are sold complete in every respect. All you have to do is move in.

B-8. Norgate-at-Manhasset, L. I. Located in the heart of the Island's North Shore hills, this community boasts nicely and individually planned small homes in a district which has the best of facilities in transportation, schools, entertainment and shopping centers. It is a development of smaller homes and plots and the prices are most attractive.



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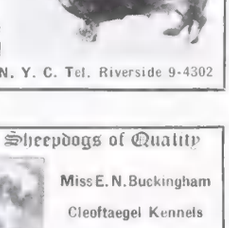
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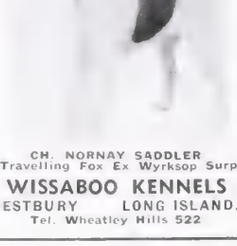
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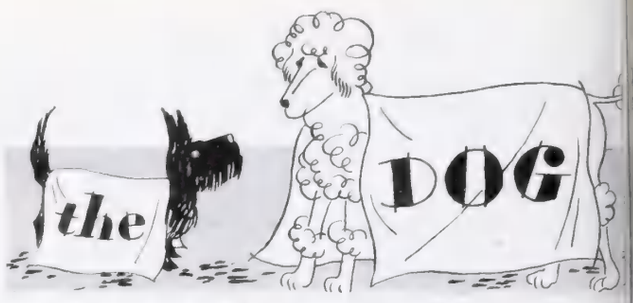
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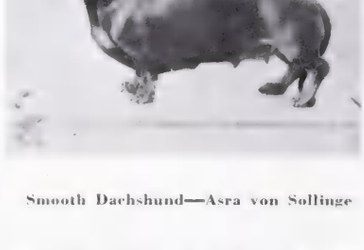


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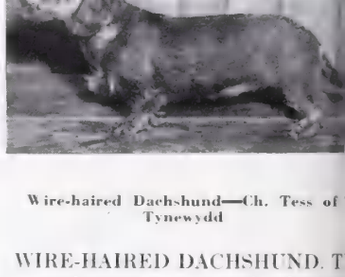


by HENRY RICHMOND ILSLEY

HOUNDS. Among the more than one hundred breeds officially recogni for show purposes in the United States the hounds occupy a most import position. There are sixteen different breeds and hounds are among the old if not the most ancient, of all types of the canine race. The earliest reco show dogs of the greyhound type and from these have come, through centuries, the modern types of hounds that have similar characteristics v well defined. These are long backs, height on the leg, with powerful muscu development and typical, somewhat narrow, heads. Included in these desce ants of the earliest hounds may be the greyhounds, borzoi, Afghan hou saluki, wolfhounds, deerhounds and whippets. Quite different are the h hounds, bloodhounds, basset hounds, beagles, otter hounds and harriers another group, with the Norwegian elkhounds and the dachshunds still furt removed. Use of the hound in sport was developed in a comparatively mod era. In this country sport with hounds was introduced from Britain, includ foxhunting and beagling. Foxhunting has been carried on in the Uni States for two centuries. George Washington was an enthusiastic follower the hounds and maintained several packs of foxhounds and crossed his Engl hounds with French foxhounds presented to him by General Lafayette. M than a hundred packs of foxhounds are maintained in this country tod Beagling also is a sport that has flourished here, with about a score of pa regularly hunted, in addition to thousands of individuals who own and r small packs. Greyhound coursing has never gained a foothold here, altho greyhound racing with its inevitable gambling has been successfully introduc in some sections.



Smooth Dachshund—Asra von Sollinge



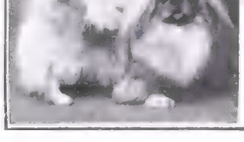
Wire-haired Dachshund—Ch. Tess of Tynewydd

SMOOTH DACHSHUND. The term smooth is used to distinguish the short-haired dachshund from the wire-haired and long-haired types. The distinctive appearance of this breed is well known—built low to the ground, with short legs and long body, his compact and muscular figure is well adapted to game hunting. He is a dog of spirit, intelligence and courage. His coat should be thick, smooth and glossy. The color may be red, red-yellow, yellow or black and chocolate; gray and white.

WIRE-HAIRED DACHSHUND. T general appearance and characte istics are the same as in the smoo dachshund but without being long the legs, it is permissible for t body to be somewhat higher off t ground. The whole body is cover with a uniform thick, hard coat, a an undercoat of finer, shorter hai The eyebrows are bushy. The ge eral arrangement of the hair shou be such that, when seen from a d tance, the wire-haired dachshund r sembles the smooth dachshund.

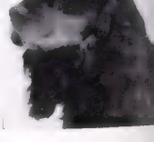


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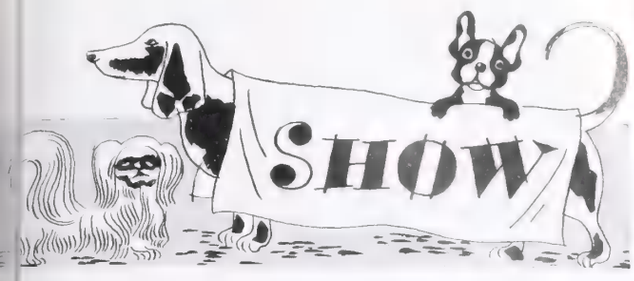


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Greyhound—Town Tavern

YHOUNDS. When and where he first dog appear on earth? is a question that never will be ered authoritatively. Ancient gs, sculptures, pictures all lead e belief that man and dog have s been associated. As before d it is indicated that the grey- d type was among the earliest. is most interesting, however, is through thousands of years the has been little changed and the complete description almost ex- fits the greyhound as he is today ery part of the world. In all of greyhound types the general ap- nce conveys instantly the im- ion of symmetry, speed, strength, and endurance. The greyhound embodies all of these character- . He is one of the most adaptable gs, at home on burning sands or rctic temperatures. He is found in tically every country and has vari- names. While the hare is his al quarry, the greyhound has used on all kinds of small game. marvelous speed inevitably led to introduction of racing and the rloo Cup has been a classic of ish sport for more than a century. short smooth coat is seen in color and combination, the ht being about 65 to 70 pounds. Italian greyhound is a minia- classed with the toys, which preserved all the essential char- istics of the breed through the uries.

SALUKI. The name, saluki, comes from the colloquial Arabic "slughi," meaning greyhound. The first saluki was introduced into England less than a hundred years ago and only within the last decade has the breed been officially recognized in the United States. Grace and symmetry are the outstanding characteristics of the saluki, combined with which are great speed and endurance. Dogs range in height from twenty-three to twenty-eight inches and there is a wide variety in color.



Saluki—Rebecca

AFGHAN HOUNDS. Unquestionably the Afghan is a relative of the saluki. There are certain differences, however. He is much heavier and more sturdily built than the saluki, with a more profuse coat. Most distinctive is the topknot of long silky hair and the heavy feathering on the ears, legs and tail. His progress in this country has been slow. He is strong and active, with every indication of speed.



Afghan—Ch. Badshah of Ainsdart



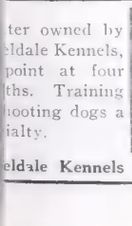
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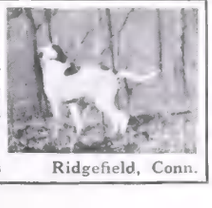
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SAMUEL H. GOTTSCHO

A modern room by Bello, Inc., appears
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NEXT MONTH

Our department of questions and
answers for home builders which we
call "Please Tell Me" has been one
of the most popular regular features
of HOUSE BEAUTIFUL. Readers write
us that they wish we'd do something
similar for their decorating problems.
Beginning with the September issue
we shall do so. We'll be fair game
for any troubles readers may have
with furnishing, color schemes and
any of the hundred and one prob-
lems which arise in decorating rooms.

We're also adding another depart-
ment to cover the host of worthy new
building products which the manu-
facturers are putting out. Everything
that goes into a house will be cov-
ered on this new page which will
keep you up-to-date on the things
that make life easier.

September is the month, too, when
we bring you up-to-date on the new
trends in decorating and furnishing
ideas. There isn't room here even to
hint you hints but we promise that
they will be interesting and valuable
as a guide in your fall decorating.

Nurserymen tell us that more and
more people are planting their Roses
in the fall. Many authorities feel it's
better to do it then, too, since the
plants have time to become estab-
lished over the winter. Dr. J. H.
Nicolas is one of them, and in Sep-
tember he will list and describe his
selections from among the most im-
portant of the new introductions.

For the August cover Paul Outer-
bridge, Jr., has photographed the
corner of a kitchen in the full frenzy
of a preserving bee. The glass jars
are all from R. H. Macy; the wooden
spoon and the earthenware jars come
from the Bazar Français; the metal
sieve is Hammacher Schlemmer's.

KENNETH K. STOWELL
Editor

STEWART BEACH
Associate Editor

HARRY M. DUNLAP
Business Manager

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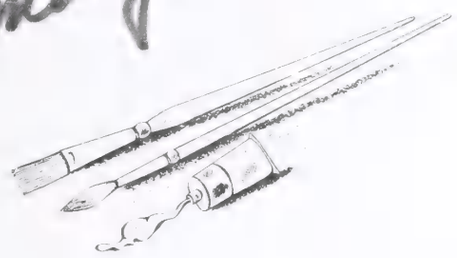
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to talk of many things



of COLOR . . . It is always surprising, when you come to analyze it, how much color affects us, the extraordinary emotional stimulus we receive from the color of our surroundings. It is only surprising because we take color for granted, and are rarely intellectually conscious of just what it is that either elates or depresses us. Our moods are depressed by drab, colorless, uninteresting surroundings, and quite unconsciously we have a feeling of well-being, of better spirits, sometimes even of gaiety, when we enter a room that is vibrating with harmonious and stimulating colors. Decorators, of course, are conscious of the effect of the colors they select, and much of their success is due to the fact that they can choose colors which will do wonders in increasing the apparent size or proportion of a room, and even change its seeming temperature from cool to warm, or vice versa. And more subtly, they change its character and its mood by their choice of color combinations from restful dignity to gay animation, and all the gamut in between.

HOUSE BEAUTIFUL is color conscious, and in this issue we start a program to aid our readers in their use of color in decoration. The Color Chart is the opening gun which gives over seventy suggested color schemes based on the colors which you have and like. This will be followed by a series of color charts related to the basic colors, which will show, in actual color photographs, the selected materials for floor coverings, walls, drapery and upholstery, adapted to rooms of different character. There will be sketches showing the type of room for which each scheme is best suited.

of PLANNING . . . We find many of our readers and friends combining business with pleasure these summer week-ends. Instead of driving purposelessly, just to drive, they are looking for sites for their future homes. Now is a good time to be looking over the best available sites in desirable locations, the time to choose a lot for fall building. And it is a good idea to take your architect with you, before making the final choice, for he will be able to analyze the advantages and disadvantages of each site that you are considering. His technical knowledge will be of the utmost value in determining just which site serves your purpose best and will be easiest on your budget, not only in first cost alone, but in cost of operation and maintenance, and he probably has the time, now that the spring rush is over, to give the greatest amount of attention to your particular problems. Why not plan to move in for a Christmas house-warming?

of HOUSING . . . The newspapers have been full of fragmentary discussions of housing shortage and housing legislation, slum clearance, and all that. Of course, by "housing" is meant provision of shelter for the most under-privileged of our population, those whose income prevents them from spending more than $6 or $7 per room per month for rent. And, "Housing conferences have cleared more throats than slums." This is natural, because the problem is not physical alone, but is basically economic, political and social. It is unsolved because low rents are impossible without a subsidy, unless costs can be brought down. We must always keep in mind that these costs are six-fold. We are confronted with the high cost of (1) Land; (2) Construction (both labor and materials, due in a measure to antiquated building methods and laws); (3) Mechanical equipment, which demands high standards of heating, lighting and sanitation; (4) Money for building, which includes the building loans and the high interest rates; (5) Continuing costs of maintenance, operation and labor; (6) Inescapable depreciation and constantly accelerated obsolescence. So when people talk of housing solutions, remember these six factors.

Kenneth K. Stowell







The replacing of substandard obsolete housing with adequate sanitary dwellings is one of the foremost economic and social problems with which our legislatures, the building industry and the real estate interests are now struggling



AUGUST

From the painting, "Main Street, Rockport, Massachusetts," by Anthony Thieme. Courtesy of the Grand Central Galleries

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THE REAL CAPE COD

by SAMUEL CHAMBERLAIN

THE "Cape Cod Cottage" is one of those pleasant alliterations which spring readily to the lips of real estate salesmen when they are describing a small, trim, story-and-a-half house. It is a phrase which has endured some rather loose handling. Even worse, the name has degenerated into "Capies" in the jargon of some of the boys, and many a rugged Cape Codder has blanched with anguish at the expression.

A Cape Cod cottage is flexible. It can be very small, or approach magnificence. It can ramble, or remain prim and solitary. It allows its builder great latitude in the choice and arrangement of rooms. But it would be a hydra-headed monster indeed if it were capable of all the disguises and odd twists which are committed in its name. Some of the over-quaint "Capies" are blatant enough to elicit howls of protest, but they will never bring forth a peep from the real Cape Codders, who are quite content to let their cottages speak for themselves.

No sham or pretense give a false note to the true Cape Cod cottages. They are genuine, honest and sedate. They have no need to assert themselves like newcomers anxious to impress, for they have been a part of the American scene for centuries. Decidedly they are not a passing mood of the moment, despite their current popularity. I have a feeling that they will continue along the same serene path, long after bungalows and Dutch Colonials have become forgotten words. Furthermore, they can vie in functionalism, that awesome expression, with the best modern "machine-to-live-in," as a study of a few floor plans will show. A Cape Cod cottage observes definite conventions, but these are never so rigid as to be stifling. The fun is to build within these limitations, and thus preserve the precious stamp of authenticity. A genuine Cape Cod house has a visage as characteristic as that of an old sea captain, and a false note on a Cape dwelling is just as apparent as a seaweed beard on a pseudo-mariner.

I can picture my perfect modern adaptation of a Cape Cod cottage. It would be a story-and-a-half cottage, facing due south, and it would ramble. Its silhouette would be simple and restrained, and its roof would arch with just the suspicion of a curve. Its husky pilastered chimney would be painted white, with a band of black across the top. Its white ridgepole would shimmer against the sky. Its sides would be faced with silvery weathered shingles, and its doorway, windows and corner boards would sparkle with a new coat of white paint. It would have two normal windows in each gable end, flanked by two miniature ones, set very low. Its six-paneled front door, guarded by Lilac bushes, would have a shining brass knocker and a tiny transom. An arbor of rambler Roses would serve as a front gate, and Sweet William would line the front walk. Put this house in Peoria or Pago Pago and it would be recognized as the pure essence of Cape Cod by anyone who knows that enchanted hook of land.

A few fortunate souls possess genuine Cape Cod cottages, authentic, antique, unspoiled ones. Needless to say, they are cherished articles, and most of them have been gobbled up years ago. Being small, sturdy and compact, they are good travelers. Many of them have made a journey to the seashore on jacks and rollers, after a century or so of inland existence in the fields or the pine forests. A handful of doubly blessed persons, whose good fortune makes one justifiably green-eyed, actually own a string of old cottages, which have been transported from various Cape villages and assembled into a rambling ensemble.

Most of us, however, must be content with a modern interpretation, and it is fortunate for us that the true flavor of Cape Cod, perhaps minus the salt atmosphere, can be captured by a sympathetic observance of a few primary peculiarities of its cottages. These cottages merit respect, as well as admiration. They have the best of antecedents—the cottages of Devon and Cornwall. The early Cape settlers came from these quiet English counties, and brought their building habits with them, more than two centuries ago. What they built remain models of



PHOTOGRAPHS BY THE AUTHOR, REPRODUCED FROM "CAPE COD IN THE SUN," THROUGH THE COURTESY OF HASTINGS HOUSE, PUBLISHERS

1. The Captain John Kenrick house in Orleans, Massachusetts, an absolutely pure type of pitch roof Cape Cod cottage, from its picket fence to the rambler roses round the door. Note the characteristic central chimney and low eaves



simplicity, compactness, pronounced livability. Ornament, sophistication and wastefulness are definitely foreign to them. Consider, for example, the home of the celebrated Captain John Kenrick, built in Orleans in 1792 (No. 1). Captain John sailed out of Boston in 1787, rounded the Horn and discovered the Columbia River, which he named after his 250-ton sloop, and then proceeded calmly around the world. The essentials of an absolutely pure Cape Cod cottage are found in the home he built: a simple, unbroken pitched roof, a central chimney of ample proportion, low eaves, white trim, shingled roof and sides, a fetching white paneled door adorned by rambler Roses and a picket fence of dollhouse proportions.

The pitched roof predominates on the Cape, but a gambrel fits into the landscape quite as well. Witness the Atwood house, oldest in Chatham, which was built in 1752 (No. 4). How well its rounded, close-cropped form is equipped to resist the wintry gale! The same central chimney is there, its brick plastered over. The same weathered shingle and white trim also. But there is a note of subtle informality, at first unapparent, in the windows. The façade, by accident or intent, is far from symmetrical. In the gable end individuality fairly runs riot, and you have four window sizes grouping themselves with rugged self-expression. The upper quartet of gable windows, with two normal windows and two miniatures, set very low, is as characteristic of Cape Cod as clams or beach plum jelly. You might have to get on your hands and knees to see out of those little windows, but they provide good illumination for corner closets. More than any one eccentricity, this window arrangement stamps a real Cape Cod cottage from its careless imitators. Windows on these old houses were always small-paned, the number ranging from twelve to twenty-four rectangles of hand-made glass. The unbeautiful two-paned sash had an unfortunate vogue during the nineteenth century, and replaced many of the older ones. No one can deny that it is easier to wash, but it can never give the same gratifying sense of scale as the smaller-paned window.

The early examples of Cape Cod cottages, built well before



2. Dormers were never used by the original builders of Cape Cod cottages, but if they are well studied they can be added without harming the essential character of the house. Here, in a modern version, they seem completely successful. And otherwise the house follows precedent



3. The post office at Truro, Massachusetts, is an amusing example of the thrifty expedient of putting expensive clapboard on the façade and the economical unpainted shingle on the less important sides. This is a frequent exterior treatment for the real Cape Cod cottage





4. Though the gable roof was most frequently used, sometimes a gambrel was chosen, as the Atwood House in Chatham shows. It was built in 1752, sturdy, unpretentious, a haven against winter winds. Its windows on this side are unsymmetrical



5. A "half-house" in East Sandwich, awaiting a wing that never came. But plenty of ells sprouted up instead in the most picturesque of interlocking patterns. The "bow" roof has a bold sweep. These half houses were always planned to have symmetry completed beyond the door





6 and 7. It is hard to tell what is the "characteristic" Cape Cod doorway for there are several types which recur frequently. At the left is a pilastered doorway on an old house in Dennis. The other, which is also in Dennis, shows the same six panels with narrow transom

the Revolution, contented themselves with two principal rooms, built around a massive chimney stack. There was, in addition, a small entrance hall and a loft which could be converted into a bedroom or two, if the lodger didn't mind a few head bumps on the low rafters. In those days young married couples frequently built half-houses, containing but one room on the ground floor and a small loft above. The doorway was placed significantly off-center, so that a hoped-for addition to family and finances might permit the other half to be built on, and so complete the symmetrical façade. Thus an unfinished half-house often indicated a barren and childless household, but it is reassuring for the Cape's population to note that such houses are very rare. A good example is the charming little house in East Sandwich (No. 5), which has, however, acquired a charming puzzlework of interlocking additions to atone for other frustrations.

The sturdy old chimney stacks could accommodate three or four fireplaces with ease. The ample exterior silhouette of the chimney was therefore well justified. Usually it was protected with stucco, but sometimes the brick was painted white and a band of black added to the soot-exposed top layers. Frequently a pilastered brick effect was used with joyous results. Two chimney stacks sometimes appeared in a single cottage. These provided fireplace heat for two families, in case the house was so divided, or permitted the luxury of four or more fireplaces in case of single occupancy. They also provided space for a central hall running clear through the house. There was an irreverent moment during the nineteenth century when many of these massive chimneys were removed to provide more hall space, and a puny chimney and stove substituted. This rash act has been loudly lamented by later generations of Cape dwellers.

A glance at pure examples of old Cape Cod cottages reveals one invariable fact—they had plain, unbroken shingle roofs, unadorned by dormers. This contributes much to their chaste beauty but not so much to their livability. A few well placed dormers can add much usefulness (*Continued on page* 70)

Beauty AFTER BLOOM

by JEAN HERSEY

WHEN I was new to the ways of plants and flowers my one aim was to fill the garden with things that bloomed from spring to frost. My next step was the discovery that the perfect garden consisted of a series of exquisite, ever-changing scenes following one another. But still I thought in terms of bloom. Life seemed altogether gorgeous the few weeks that the Wisteria dangled its pale tipsy flowers from our eaves. But I was not sorry to see these lavender blossoms with their lush scent drift to earth—earth where the first Roses of the season were beginning to unfold and occupy the center of the stage. I loved the Hollyhocks, too, and the Platycodon, the Phlox, the Zinnias—each in its turn. With this secondary garden enthusiasm I revelled in the arrival of every new garden star.

Then something subtle and still more lovely crept into my appreciation of gardens. I think it began one autumn when I was wandering through a cornfield in the west, where piles of ears among the raggedy shocks vied in brilliant color with the Pumpkins that grew on the coarse nubbly ground. Along the edge of this field was a profusion of Milkweed. The graceful pointed pods burst here and there as we passed, and gentle breezes sent downy white parachutes in all directions, each with its cargo of one small brown seed. The sun glistened on these glossy wisps whirling like blowing snow. The sky was blue, the pods were gray, the Corn and Pumpkins a golden orange—and the total unforgettable.

Of that moment was born a new idea. No one could deny the charm of flowers themselves; but in always seeking blooms we had missed the beauty of this other stage of growing things. A bud may be gentle and full of promise, a flower may be vital and spectacular, but all the tenderness and drama of both are combined and intensified in the beauty of the seed pod which is their culmination. It is a beauty of form, of shape and of texture, if not of vivid color.

After this we began to consider the Dandelions that crept into our lawn with a hitherto unknown philosophy. We were amazed by the perfection of plan and design in these balls of fluff before they blew away. No one likes Dandelions growing in a lawn; still, finding them at this stage weakens the firmest of destructive intentions!

The flaming blooms of the Oriental Poppies are no more gorgeous than the seed pods that follow. Grayish green, acorn-shaped, but larger, and with a crown of black dusted around their heads, they form on the tops of stems which are sometimes twisted and curved, sometimes straight and majestic. These stems are covered with the most delightful pale green unsophisticated prickles, like those of a baby Cucumber.

There is also charm in the small slim seeds tipped with cream color that burst from a ripe Marigold bloom. The Columbine gracefully arches its adjoining pointed pods as they break apart, sending numerous offspring hither and yon. The round brown Hollyhocks, compact in their pods, are neat as chocolate cookies in a tin. The small Cornflower seeds as they leave the dry and tousled flower heads are like tiny brooms. Regal Lily pods keep all winter indoors. They are brown and tan and (*Continued on page 77*)



Rosa Rugosa



Oriental Poppy



Milkweed



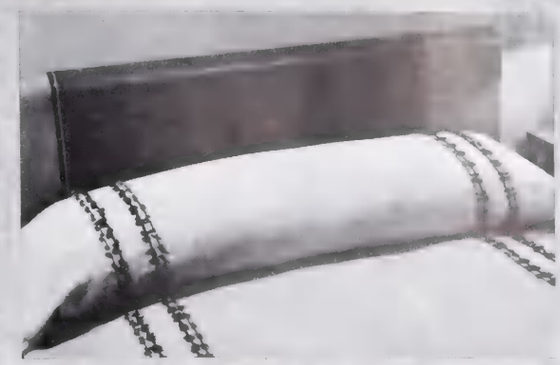
Anemone Pulsatilla



Nelumbium Album

WALTER BEEBE WILDER

LESLIE GILL



Brown calf with white saddle stitching on a modern bed headboard of natural waxed pine. Lord & Taylor

ENDLESS possibilities in interior architecture and decoration present themselves in today's trend of combining leather with new fabrics and woods. here are kid-finished leathers as smooth and as fine as satin, and others as teresting as modern textured fabrics. There are patent leathers, tortoise-shell nished leathers (popular with the Georgians and enjoying a new vogue today), nd crackled leathers as appropriate for the modern as for the traditional room. ppliquéd designs, saddle stitching, embossed and tooled decorations in color spire new uses of leather for any décor. The leather fabric manufacturers have erfected their processes, and now make them as soft and flexible as real leather. esides being sturdy and washable, the new leather fabrics come in a wider nge of textures and colors. The new Revolite, for instance, is finely rained and comes in special decorator's shades. The leathers illustrated on ne opposite page are from the H. B. Lehman-Connor Co. and the Johnson eather Co. The Revolite is shown by the courtesy of F. Schumacher & Co.

Right, top, inner mirror frame and dresser top of the same brown calf used on the headboard own opposite. These pieces are all from a room designed by the decorators of Lord & Taylor

Center, a white quilted leather daybed with green woollen cushions. The chair is covered in hartreuse leather and tweed. The top of the bleached walnut table is natural leather. R. H. Macy

Lower right, champagne-pink leather valance board and stool tooled in gold to harmonize ith sheer curtains and dressing table skirt of knitted Quaker Lace. Designed by Lord & Taylor

The group of accessories below shows portfolios in natural and deep green leather with gold ooling, Pitt Petri. The lamp base is woven leather and chromium, James Pendleton. Eaton's lack leather and blond wood desk set from Lord & Taylor. Pigskin "saddle-strap" book ends and ellow dressing table set with gold trim, Carole Stupell. The alligator leather clock, Mark Cross. ottles in black leather jackets, Alice Marks. White leather magazine rack, Rena Rosenthal









REA IRVIN

at home

WHAT the Irvins really bought was a pond. Three acres of land went with it, meadows, woods and the rocky brook that bounced down a few hundred yards from a larger pond to splash over a dam. There was a house, too. It wasn't much of a house, the Irvins thought. In fact, to their unadmiring eyes it seemed to lack every promise of loveliness which New England farmhouses are supposed to offer. No fine old fireplaces with chunky Dutch ovens, no lovely paneling, no beautiful fanlighted doorways. But they couldn't resist the pond.

That was in 1927, and during each of the ten years Dorothy and Rea Irvin have







• The old house at left with two stages in its alteration. Below, the pond with a view of the new



• In the entrance hall Rea Irvin, art chief of the "New Yorker," is doing a mural in oils



• Out in the garden Mrs. Irvin displays Nellie, the Siamese formally called Mrs. Smith



EMELIE DANIELSON

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The house as it appears today from the garden side with a graveled walk leading to a graveled entrance court. Everything from the archway was added



The same side of the 1840 house when the Irvins bought it

one one thing or another to improve the place at New-own, Connecticut, they call Shortacres. The three small hotographs show portions of the old house as they ought it and during its gradual alteration to the propor-ions which appear in the photograph at the top of this age. The small one beneath shows this same side and ives an idea of how much has been added. The old ouse stopped at the first of the arched doorways. Be-ond they added more bedrooms and a sleeping porch pstairs, a long, pleasant hallway and enormous dining oom below. And where you see the porch at the right f the old picture they put a small, attractive room three teps down. They call it the morning room, because it is ever used till afternoon.

On the opposite page is a corner of the pond and the ew pillared portico which looks out over the serenity f quiet water. And at the right is a view of the long arden vista stretching out from a dining porch to the uxuriant wild growth which hangs over the brook. When ou arrive, it is through the door at the right of the pper photograph that you (*Continued on page* 65)



RALPH BAILEY

At right, the broad carpet of lawn which extends from a terrace off the dining room and leads to a vista at the head of the pond



EMELIE DANIELSON



• Mr. and Mrs. Irvin's bedroom is furnished chiefly with pieces bought at auctions in the country around Newtown. The walls are white plaster; the trim is a pale greenish gray

■ Mrs. Irvin planned and built the naturalistic pool in ten days' elapsed time. Water for it was piped from a spring

■ The flagged dining terrace, right, looks out through an arched vista to the lawn beyond, bordered by trees and shrubs

■ The dining room is in the new wing but its appearance of age fits perfectly with the older rooms. Mr. Irvin designed the fireplace, and the low cabinet was once in his studio





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DROUGHT RELIEF



by MRS. JAY CLARK, JR.

THE rains of April are forgotten, and the drought of August is with us. Gardens gasp for breath and many whilom beauties droop in dejection. More and more, all sections of the country seem to be in for dry spells which continue through long, devastating, dusty months instead of lasting merely a few weeks. In the spring of 1936 drought extended over a large portion of the East, and the later struggle of the West with heat and seared vegetation has passed into climatic history. Apparently there are no favored regions, and it remains for all gardeners to revise many of their habits if the pleasure of the occupation is to be untinged with fruitless labor dealing with increasingly difficult midsummer conditions.

Gardening in drought and heat is rapidly becoming a specialized phase which is pushing the blue garden, the white scene, the gold patch to the background, and long treasured flower favorites are yielding to sturdier specimens that will not wither or droop. Watering is hard work and monotonously unharisome. Many an evening has been spoiled and tempers baffled by hose manipulation! The far-seeing gardener no longer basks complacently in the premise that his particular location is blessed with a fairly equable climate, but, taking it for granted that midsummer will be torrid and dry, he prepares his plots accordingly. He celebrates the spring with every conceivable glory of bloom, and then clothes the post-June garden in horticultural asbestos. But even such obliging specimens will not withstand abuse or lack of appreciation of their few requirements, and their first need is adequate preparation of the earth in which they are to grow.

THE GROUND. Soil types vary in their ability to give up moisture. A sandy loam will let plant roots suck out every drop of moisture from its composition, and its water content can be almost nil before plants begin to wilt. Clay loam, which actually contains a great deal more water, will not give up to the searching roots as readily. Both these soils give better account of themselves during dry weeks by the incorporation of humus-forming materials, and clay benefits by a judicious addition of plain coal ashes. Wood ashes, commercial fertilizers, Scotch soot, or even the ordinary chimney variety, help create good tilth, but the main thing is to provide plenty of organic matter in the soil. Leaf mold, humus, compost yield, dug-in green crops all supply this. It has also been discovered that when plants have a liberal amount of nitrogen in their make-up they are better able to hang on to what water they get than others low in that element. So nitrate of soda, bone flour, linkage are useful, and the prepared fertilizer that ranks high in nitrogen is valuable.

Besides creating the proper soil texture, deep preparation is necessary. The power of certain plants to stand aridity lies in their habit of sending deep roots after water, hence the earth must do its part by providing easily penetrated depths. This matter of deepening soils is far better known in England than here, for trenching, or bringing to the surface by digging, unused soil, and burying used soil, is a popular method there of aërating the earth in small gardens, corresponding to the seasonal plowing of the fields. When such trenching is done over a period of years, better, deeper root development is encouraged, because the usable soil is made deeper than by any other method. There is an excellent description, with diagrams, of the procedure, which is called single digging and double digging, in the recent book by Montague Free, "Gardening," page 154. Heavy soils are best dug over in the autumn and the surface left rough so that the weather can take action on as large a surface as possible during the winter. Light sandy soils should be worked and prepared in the spring.

One more reason for digging organic matter into the garden for drought is that by so doing we not only supply food, but increase the capacity of that particular patch of earth to retain whatever water falls upon it.

MULCHES. In order for a plant to keep itself supplied with water, it must employ a greater suction when the soil is dry than when it is moist. After an area has been watered, this assimilating power is reduced, and even though the earth may be soaked, it is possible for the increased water to evaporate before the plant has regained its power of exerting a high suction. Therefore after watering some material must be laid on the surface of the ground to prevent such evaporation. Each gardener has his favorite substance for the purpose: the list is long. Peat moss, tobacco stems, clover chaff, buckwheat hulls, all are good, and from a grower in Virginia comes the report, with a hearty recommendation, that last year in late September, in spite of the drought, her garden was still green and bright in color, a result attributed to a free use of leaf mold (organic matter) and old rotted sawdust! Any one who has dragged a small child from a pile of sawdust left on an old mill site in the woods knows that even in blistering weather it retains moisture too well to shake or brush off easily.

WATERING. I am not going to talk of irrigating systems. Where they are a possibility, with enough water to run them, the terrors of drought are greatly lessened. But there are a few quirks easily obtained, by means of which every drop of available moisture may be conserved. The first is to keep the water the heavens send, by arranging for its disposal on the garden areas, instead of letting it run away into the sewer. It has always seemed a footless thing to allow the natural fall of rain to be carried off by city conduits, and (*Continued on page* 64)

Quarters

FOR YOUNG MASTER

EVEN the young have a right to be masters in their own quarters. If they want to h Jim and Jane and the rest of the members of the Games Club over for an afternoon hot chocolate and cake and dominos, they should be able to do so without adult interferer (You can see that we believe in the youth freedom theory.) What they need is a room their own with all the advantages of a one-room apartment, where they can have compa play games and study. On these two pages you see a grand selection of rooms for boys.

Each one has plenty of space for seating extra friends—sofas, beds that are covered w durable heavy fabrics, large chairs and small chairs. Then you will see that there are des work tables that will fold and take up no space, lots of drawers for gadgets and the evitable "collections," and even radio cabinets. Of course there are generous bookshelv With all of this, no child in the world would want to practice swinging a baseball bat the parlor. Most important, especially for those on a modest budget, these rooms are not t juvenile. They are perfect for children about eleven years old, but with only a few min changes would do very well for vacation from college.

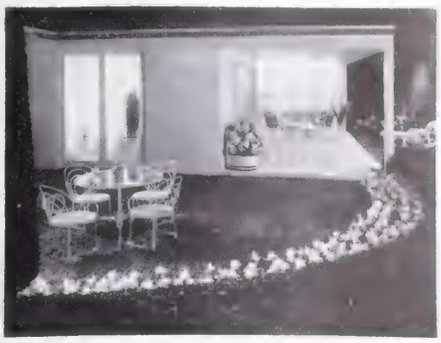


RICHARD AVERILL SMITH

Specially designed furniture along the walls in a narrow room. In gray and yellow. Betty Mindlin, decorator



From a boy's room by Betty Joel, London decorator



THE NEWEST MODERN

The large porch, shown at the top of the opposite page, is pically Tasmanian Colonial and overlooks a private garden. Natu- l-colored stick reed furniture is comfortable and easily handled

A white mantel contrasts dramatically with the dark mahogany rniture of the dining room, opposite page, center. The beige rpet and white draperies add to the air of Georgian elegance. e woven rush seats on the chairs strike a fresh colonial note

A close-up of the unusual cane headboard of the bed in the aster bedroom is shown below left on the opposite page. owered chintz draperies are colorful and a sand-colored carpet peats the natural tone of the cane and bamboo furniture

The living room, opposite right below, has the direct charm f British Colonial. Lemon yellow draperies and white accents ive zest to the burgundy and stone-colored upholstery fabrics. lotice the molded plaster cornices and the marble fireplace

The terrace and garden of the Modern House, above, invite ou to linger on warm summer evenings. The glass brick wall at e far end is decorative as well as a protection from the wind

A large built-in bookcase flanks the pleasant fireplace grouping the living-dining room, right. The fireplace itself is of dark ray soapstone with a squared projecting molding of brushed brass

Colors shading from deep seaweed green to mimosa yellow arry the freshness of the garden into the living and dining oom below, left. The dining table faces the generous window

Rosedust and gray is the restful color scheme for the master edroom, below, right. The comfortable couches turn into beds t night; ample closets and a built-in dressing table fill one end f the room. The wood is bleached mahogany dyed gray







HEDRICH-BLESSING

INFLUENCED BY THE

Tyrol





This typical peasant home was photographed in the Tyrol

FOR light-hearted variations on sturdy peasant themes, try a decorative excursion to the Tyrol or Sweden.

What goes on in the Tyrol is illustrated by the bachelor's apartment in Paris shown on this page. A beige carpet sets off the divan upholstered in beige and green hand-woven wool. The lower walls and cabinets are natural pine, sanded so the grain stands out in relief. Square divisions in the white upper walls give the effect of enormous tiles, with gay Tyrolean motifs painted on the second row. The series of peasant prints on the cabinet is as amusing as the heart-shaped plaque hanging on the wall. The German decorator Wolfgang Ewerth did this room.

From Sweden came the idea for the model cottage executed by the decorating staff of the J. L. Hudson Company, Detroit. A real Swedish house with its sod-covered roof is shown above on the opposite page, and beneath it are the model rooms. The dining room has one horizontally paneled wall, and three that are papered with a red and white peasant design on a pale green ground. The plate racks on the wall and over the window add their typical note of color. Chintz gathered full like a Dirndl skirt hangs over glass curtains of Swedish scrim. The furniture is solid oak with a heart motif. The boy's bunk room has sturdy furniture, tan basket weave wall paper, and a rough-textured homespun in shades of brown was used for the draperies and bed-spreads. A whitewashed corner fireplace is the focal point of the living room. The pegged floor, oak-paneled walls and heavy oak furniture might have come direct from Sweden.



Peasant prints march along the natural pine cabinet in the Tyrolean apartment



Another view, showing the white upper walls, the desk, and the comfortable

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NFLUENCED BY

Sweden



EMELIE DANIELSON

Picturesque Swedish house with sod roof



Swedish provincial pieces for the country dining room



Also borrowed from Sweden. Carved racks for gay plates



bedroom is unmistakably masculine with its bunks and sturdy oak furniture



DAVID HILLMER

A whitewashed corner fireplace is a distinctive feature of the living room

fire burn and cauldron bubble





GEORGE H. V







)W that we have scientifically licked the problem of the antiquated kitchen, we seem to take special delight in ng our meals the hard way just for the fun of it. And it ıe that there is a special savor to the steak that has been ed under our watchful eye. In addition, there is the benignity e open fire itself. Like music, it hath charms.

charms, however, are directly governed by the taste and sense shown in designing the fireplace. Here are five ples treated as architectural parts of the houses they ac- any—and as practical cooking centers as well. Any of can—and does—turn out a full meal for a well-attended l. One, particularly adaptable, is shown in a close-up, oppo- and across the play court, below. Its adjustable equip- suggests almost limitless possibilities for handsome din- It is at Greenhaven, Mamaroneck, N. Y., the residence of Walter Wing. Harry Leonard Miller was the architect. tly above, on a covered porch, a business-like hearth and designed for Mr. A. E. Yonge at Miami Beach by Schoeppl Southwell. In the upper corner, a good old-fashioned rôtis- , also at Miami Beach. John N. Bullen was the architect; Arthur L. Bigelow is the owner. Right, another Miami serie, multiple spit and all, executed like that above it by Marquette Phillips for Mr. W. G. Potts. The architect was tin L. Hampton. The fireplace at lower right was designed Russell T. Pancoast for Mr. Andrew W. Johnson at Miami.



GE H. VAN ANDA



SAMUEL H. GOTTSCHO

RALPH BAILEY

It began as a BARN



From the pebbled yard through the breezeway to the dining terrace with its espaliered trees

HAY would have been fine for cattle, had there been any, but bad for guests. And since there were guests, out went the hay. This delightful guest-play-eating house of Mr. and Mrs. Stafford Hendrix in the northern hinterlands of Greenwich, Conn., is a hay barn now only in its exterior construction, which has been left virtually as it was. Inside there is now a huge living room, with a great stone fireplace at one end and all the old timbers giving warm informality as well as a sense of stability. Opening from the living room at the rear is a stone terrace, walled in the same stone and focussed upon an outdoor fireplace, or grill, of sturdy proportions. The photograph on the second page following gives a clear idea of its potentialities for open-air cooking. Directly at left, through the simple covered way, you see the high wall at the far end of the terrace against which espaliered apple trees draw their geometrical figures. Here you glimpse, too, the great table which the grill is easily capable of keeping supplied with food.

Inside the house, which is efficiently insulated and has a General Electric air conditioner for comfortable living in any season, there is, at the left of the fireplace, a door leading to a bath and a kitchen. The stairs in the corner lead up to a bedroom which crosses the entire end of the second floor. Electricity heats the water, powers the range and does the refrigerating for the house. The many lesser elements which make for comfort and decorative satisfaction are outlined in the captions accompanying the photographs.



three buildings on Mr. and Mrs. Hendrix' place
grouped in a relatively small area, but so well set
each has a definite atmosphere of its own. The
barn, opposite, with only shutters, flower boxes and
mney to mark its transformation, has its own lawn
shares with the present barn the pebbled courtyard

ks completely line one end of the living room. That
y will be kept in good condition, winter or summer,
insured by the air conditioning plant which the
ners installed to make the house livable at any time
year. The ladder against the shelves, right, is from
old mill. The schoolmaster's desk is a pine original

ectly below, the fireplace end of the living room.
the timbers are old and hand-hewn. The stones
re carefully chosen for size and color. Brown and
ty reds, dark greens and yellows color the rugs and
ntz upholstery. The huge center light fixture is an
mill pulley. The furniture is all oak and pine



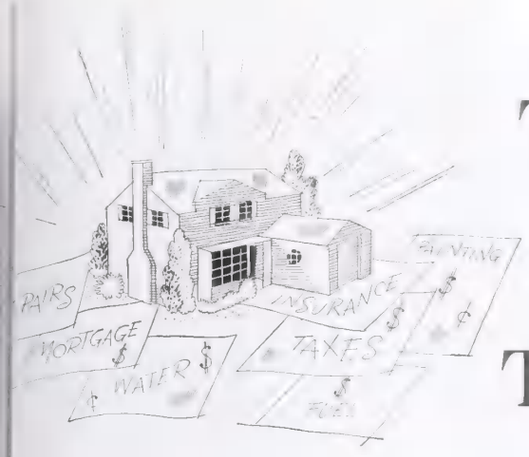
Copper ornaments and utensils lend their gleam to the interior color scheme, and copper catches the eyes on the dining terrace as well. The massive candle holders are chunks of darkened wood on stubby legs. The bench in the foreground of the photograph above is part of a large log, with the rounded part below and the upper surface adzed flat. The stone grill has ovens and cubbyholes for pots and a chimney built to draw in any weather



The weathered post and rail fence enclosing the pebbled court, right, and the basement areaway plays an important part in giving atmosphere to the house. So, too, do the sawbuck and the butts of the logs in their arch. The structure itself is of white vertical boards, left just as they were in the days when they sheltered hay rather than guests. The blinds and simple trim are a dark green. The edge of the present barn is at the left

RALPH B

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TO OWN *OR* TO RENT



by EUGENE RASKIN

AT SOME time or other, every one of us faces this question: Is it better to assume the responsibilities of ownership, or to bear the burden of endless rent payments? In the latter case we have rent receipts; in the former we have receipts for mortgage interest, taxes, repairs, insurance, assessments, painting, etc.—and we have the house. But either way it does cost us money each year for our shelter, money for which we have only receipts of one kind or another.

On the one hand are the undoubted joys of possession; on the other, the sense of comparatively footloose freedom. Your choice, in the final analysis, will depend upon your personal preference. You will determine what you want, how much you want it, and how much it costs. It is the plainest of plain common sense, as well as ordinary good business policy, to study all phases of the matter before coming to any decision in this most important undertaking.

Now, while we can't help you to decide what you want, or how strongly you want it, we can show you the financial side of the picture—show you where your money (and how much of it!) goes. Perhaps, in this way, we can make the solution of your particular problem a bit easier. The rest is up to you.

Since one illustration is worth a dozen explanations, let us take an average house, in an average suburban residential community, and see what it costs—in the first place, to rent; in the second, to own.

Let's assume a house and lot valued at $10,000. (We'll call the house $8,000 and the lot $2,000.) At the time of writing, such a house rents at about $100 per month in metropolitan districts. Rents will fluctuate according to the relative supply and demand, and depend to a great extent on neighborhoods also. Our annual expenses, therefore, will work out somewhat in this way:

TABLE A. YEARLY COST TO RENT

Compare with Table E

Rent	$1200
Water (sometimes the tenant pays this)	30
Insurance	15
Heating and hot water (fuel)	180
Electricity, gas	150
Incidental repairs and garden	30
Total	$1605

Of course, the items on this list, too, may vary slightly for individual localities and families.

If we build or buy this house, however, we shall have to consider a far longer and more complex list. Many of the expenses, of course, will be lumped together by the builder, and will scarcely need our attention. But in any event, whether we build or buy, we pay for everything. So it won't do any harm to list them all, and see where the dollars go.

The first cost of the house itself may be broken down as follows:

TABLE B*. FIRST COST OF CONSTRUCTION

Excavation and foundations	$ 486.00
Walls, floors and roof	2942.00
Millwork	1344.00
Fireplace	160.00
Heating	705.00
Plumbing	422.50
Electrical work	225.60
Painting	495.00
Architect's fee	800.00
[1]Builder's profit and overhead	419.90
Total	$8000.00

* These figures are calculated from the actual costs of a typical frame house with wood siding.

[1]General contractor only; the subcontractors' profits are included in the figures above.

Examining this list, you may question the item of the architect's fee. You may say, "Well, if I don't engage an architect, the house will cost me that much less!" However, without an architects' expert guidance it may very well cost you considerably more, and in the long run you will get less house for your money. The architect is a guarantee of economy in dollars and sound construction.

Or you may say, "I'm buying a house that's already built. There's no architect's fee." But the builder may have employed one, or at least increased his own profits.

The plot, we've assumed, is valued at $2,000, making the total $10,000. We now apply for an 80 per cent F.H.A. insured mortgage. In other words, the government will insure the lending institution with which we deal to the amount of $8,000. Who pays for this insurance against the possibility of our failure to pay our monthly installments? We do, of course. The following Table C gives an indication of the way the cost of obtaining the mortgage is broken down: (*Continued on page* 69)

PRESERVES

by MARY GROSVENOR ELLSWORTH

PRESERVES are a great resource for winter desserts; every mistress should know how to make them, for with pastry and liqueurs they form her especial province.
La Véritable Cuisine de Famille

TIME was, of course, when no such advices were needed. All summer, as the various fruits of the earth reached perfection, mistress and maid, swathed in their largest aprons, spent long flushed days in the fragrant kitchen, preserving the surplus. Today, when staples are so inexpensive and so readily available, canning has come to have another purpose. True, even today some things are still cheaper home-canned. Some things are still better. But by availing yourself of this process, you can add to your menus delicacies that are individual enough to be well worth the work.

If you have orchards, an enormous vegetable garden and plenty of cellar space, you will probably can as your grandmother did—furiously, by the dozen jars and far into the night. No one knows better than I that it's worth every minute of effort you want to put into it. Aside from the economic aspect, there is sheer housewifely vanity. Set down before your city friends a bowl of home-canned white freestones, each with a pink cheek, swimming in their own honey-yellow syrup—and the comments will be praise enough for any woman.

But suppose you don't have to can to save your fruit or to swell your ego. Then do it for the luxuries it provides. Some of them are unobtainable any other way. Many are extravagant otherwise. Those preserved oranges that are so mellifluous with duck—you can make enough to last you a year in a couple of afternoons.

When you start on a preserving spree, large or small, take your green-grocer into your confidence. Tell him just what you want to do and, if possible, talk to the member of the firm who does the actual buying. He can tell you what varieties are best for each purpose, when they will be cheapest, often get them for you at the bottom of the market if he has your order in advance. All this means better fruit and better service.

For instance, you want peaches. If they are for preserving, he will tell you that Hiley Belle and Georgia Belle are probably the best white varieties, Elberta the best yellow. All are freestone. But if you want them for spicing or brandied peaches, better wait till later and get the big, coarser-meated Hales. (The Italians pare and soak these overnight in red wine and then serve them very cold. Save some of your batch and try it.) Bartlett is the pear to can, Seckle the pear for conserves. No one would forget that the red Morelle is the pie cherry, but you might not remember to buy Black Sours for brandying and Bing or Oxhearts to can. There is a moment when California apricots are a drug on the market—your green-grocer can tell you when it is coming. Missionary is your strawberry, and when it comes to plums you will want the Burbank Red to can for compôtes, the Green Gage for brandying or conserve and the Damsons for jam. The Apple quince is the one for jams and jellies. And if your state does not prohibit their sale, ask your grocer to get you black currants to spice.

Another thing—before you start, get regular canning equipment. Scales, a proper processing (*Continued on page* 60)



EMELIE DANIELSON



LESLIE GILL

To help you in preserving, we've shopped around and found some gadgets that are necessary to pleasant and perfect results—and fun to use. They are illustrated on the opposite page. The brown glazed lidded crockery jars, fat little crocks and tiny colored ones at the left come from the Bazar Français. Next to them are glass jars in glazed baskets decorated with gay fruits, from B. Altman. The scale, rubber gloves, aluminum food press with a wooden pestle, standing strainer, large corer, cherry stoner, can topper, black-handled Henckels knives, small corer, vegetable cutter and pineapple eyer are all from Hammacher Schlemmer. We found the copper preserving kettle and pickle crock at the Bazar Français. Jelly thermometer, from Lewis and Conger. The handy decorative labels are from Dennison. You will find the large natural colored woven reed basket at the Southern Highlanders. Fruit, courtesy of Park and Tilford

Selected FOR ROOMS LIKE YOURS

COUNT it among the many blessings of brides that they have an opportunity to furnish whole rooms at once. Buying tactics change after this lavish gesture is completed. Later on purchases are made to complete a grouping or give tonic to one they've never liked. To change a corner that seems dull, bring added comfort or smartness to a room. Always there is a situation to be considered—the harmony of the new purchase with what is already in the room. Shopping that way is just as much fun but the rules are tighter. You always have to come back to home base.

We've imagined fifteen such situations on these six pages, sketched them with the furniture which they might already contain. And then we have carefully selected pieces that would freshen or alter the existing combination without disturbing its harmony. Some of them we have chosen because they were downright news in the furniture world. Some of them are additions to the lines of well-known manufacturers which widen the choice in a familiar field. All of them have been included because we believe they contain ideas which readers will find helpful in restyling their rooms for fall.

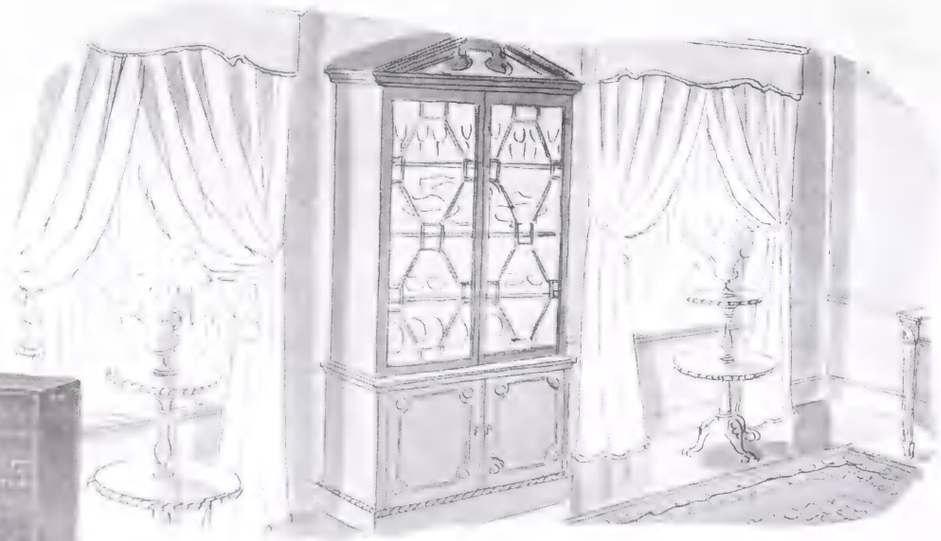






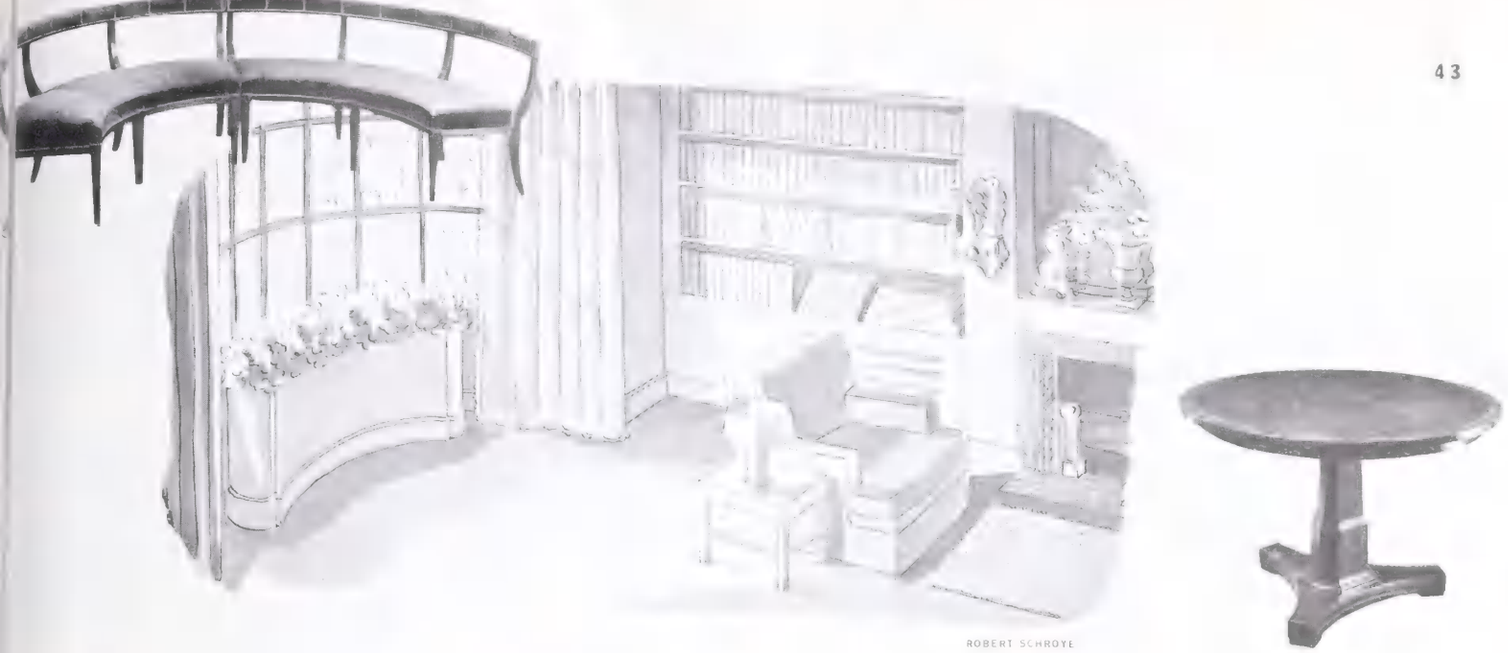
For an eighteenth century room that sticks to its period we suggest two Mueller chairs from James McCutcheon. One is a fine reproduction of the wing chair type: the other is Chippendale in pattern and covered in a striped material which gives a note of formality. Both are available in a choice of several materials







For the combined living-dining room, a handsome Duncan Phyfe drop leaf mahogany table which would take up little space between meals. The Hepplewhite armchair fits perfectly into this type of room. Bates Cabinet Co. From John Wanamaker

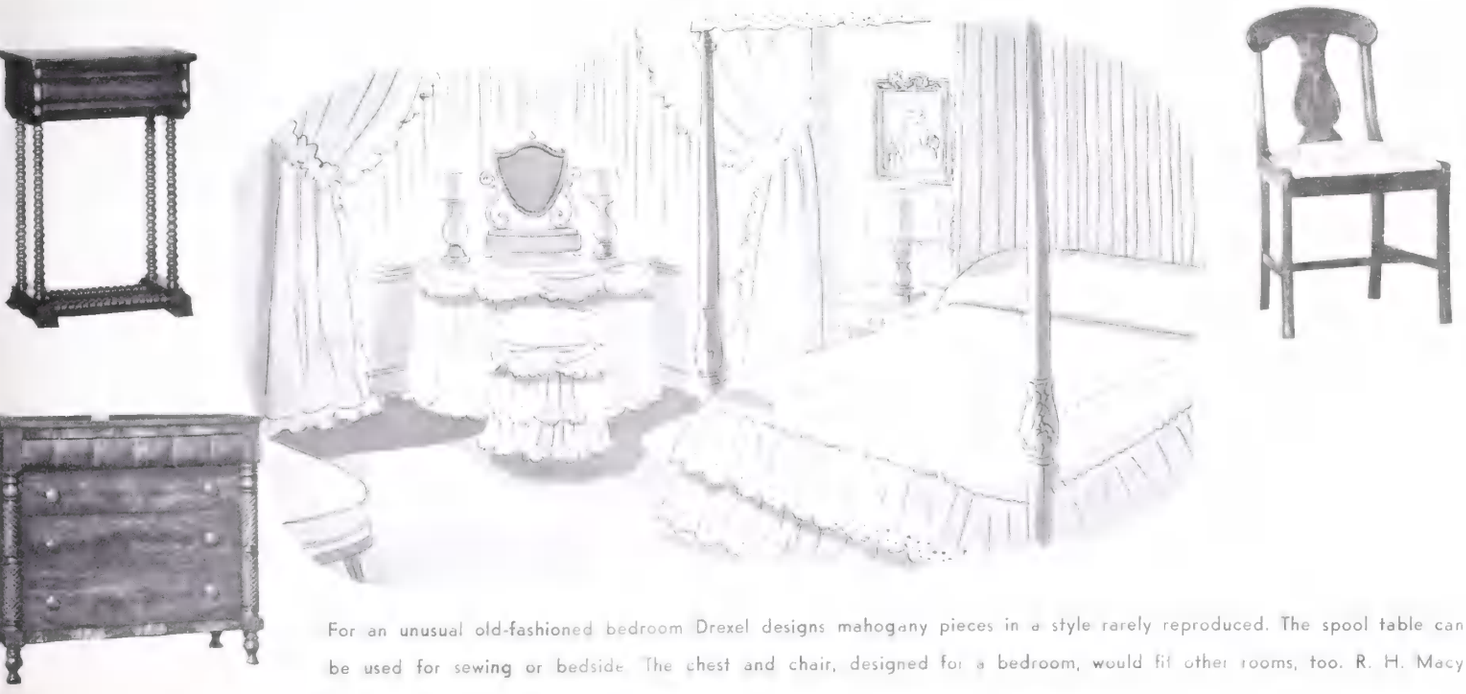


ROBERT SCHROYE

he circular sofa, so long admired in modern settings, is now available in a style suitable for the traditional room. Use it for a bay window like this one. he circular table with its simple lines will group well with the sofa and be suitable for dining. Both are made by Dunbar, may be seen at W. and J. Sloane

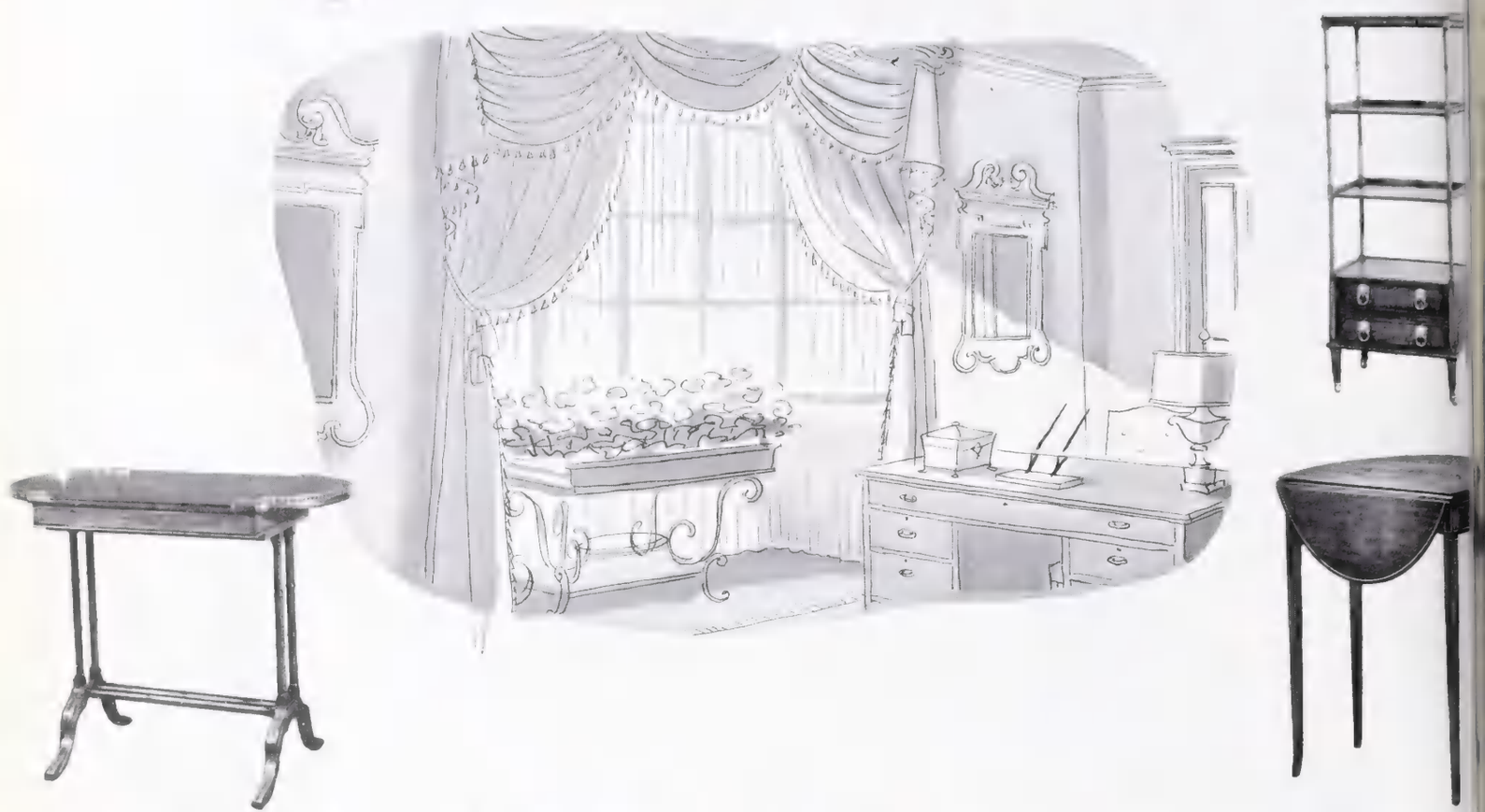


For a bedroom we have found two charming occasional pieces. One is a delicately proportioned mahogany desk with fine inlay. The small mahogany armchair of Hepplewhite design will harmonize delightfully with any traditional scheme. Both would be charming in a small living room. The pieces are by Robert W. Irwin



For an unusual old-fashioned bedroom Drexel designs mahogany pieces in a style rarely reproduced. The spool table can be used for sewing or bedside. The chest and chair, designed for a bedroom, would fit other rooms, too. R. H. Macy

Selected FOR ROOMS LIKE YOURS

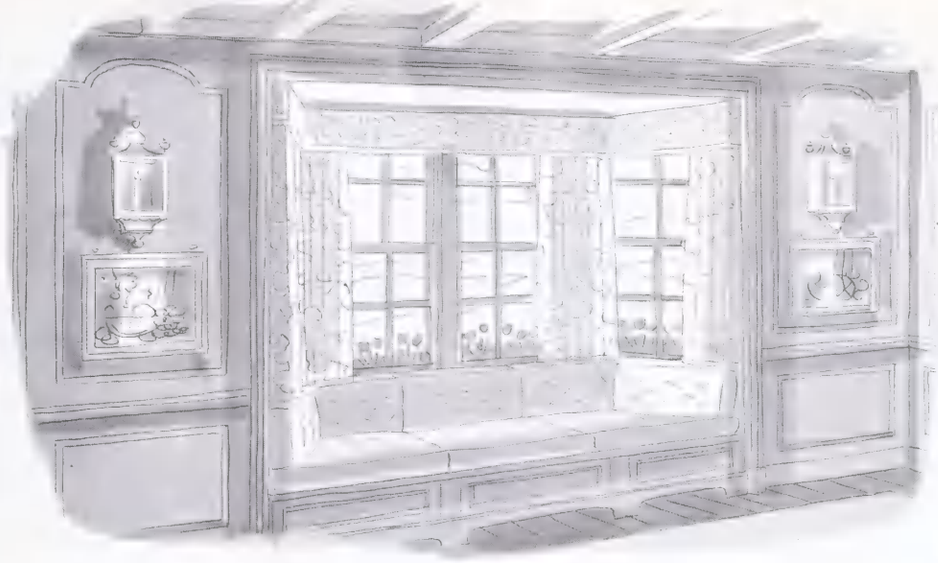


Occasional pieces useful in an eighteenth century living room. The dainty what-not is suggestive of Regency design. The drop-leaf table with fine inlay and the kidney-shaped table with a metal gallery are the right height for a lamp beside chair or sofa. Imperial pieces from Altman's Decorating Department



This sofa, graceful in design, is admirably suited to the more formal eighteenth century living room. It is upholstered in a diagonal-weave material resembling quilting in its stitching. The fine mahogany commode, right, to be found at Altman, is another variation of the end table. These are Charak pieces





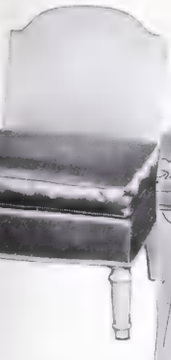


For a country dining room in the Colonial manner the Westport serving cupboard is highly recommended. It is graceful in line and ornament. The Duxbury comb back chair is an authentic Early American reproduction. Both of these come in maple and are part of a group made by the Whitney Co. From Gimbel's





Try the mahogany console table in the space between two windows in a living room. The occasional chair would fit into most decorative schemes. The table with four shelves for books, magazines and smoking accessories can be wheeled around the room. Jordan Marsh, Boston, has these Kaplan pieces



There is a strong revival of interest in French furniture this year. For a French bedroom we chose the small Louis XV commode painted green and off-white. The Louis XVI chaise longue and matching slipper chair may be had in either painted or light wood finishes. Furniture by the John Widdicomb Co.

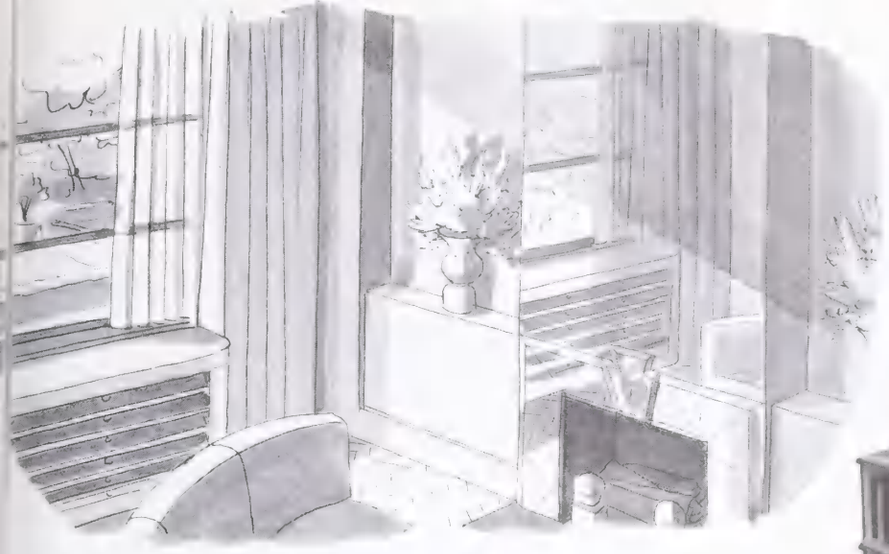
Selected FOR ROOMS LIKE YOURS

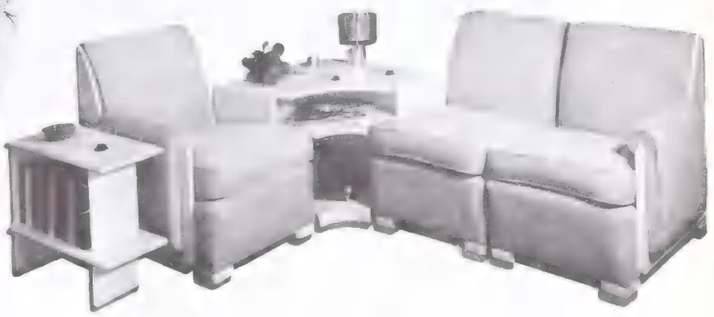


Prescription for a lovely Georgian room: A graceful Chippendale sofa covered in a choice of materials. With it we show two harmonizing overstuffed chairs which are comfortable but are not too overpowering to be used in a living room of moderate size. The furniture is made by Tomlinson of High Point



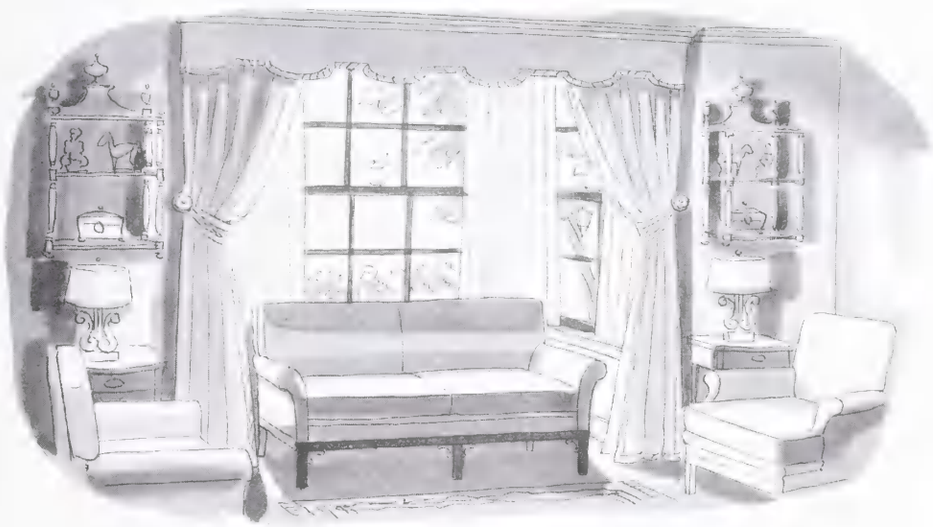
A table and corner cupboard from the Piedmont Group made by Berkey and Gay, characteristic of furniture found in the South during the nineteenth century. The mahogany drop leaf extension table can be used as three separate tables. The corner cupboard is also mahogany. From L. Bamberger and Co.

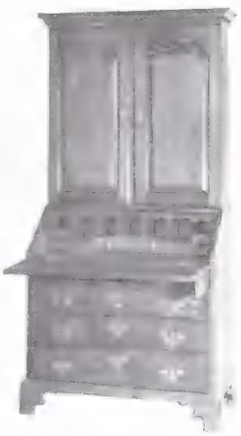




dern sectional furniture for a practical age. With end tables the three overstuffed pieces round out a corner and make an attractive sofa grouping. The irs pushed together form a comfortable love seat or they may be used as separate lounging chairs. In blond maple. Heywood Wakefield. Bloomingdale



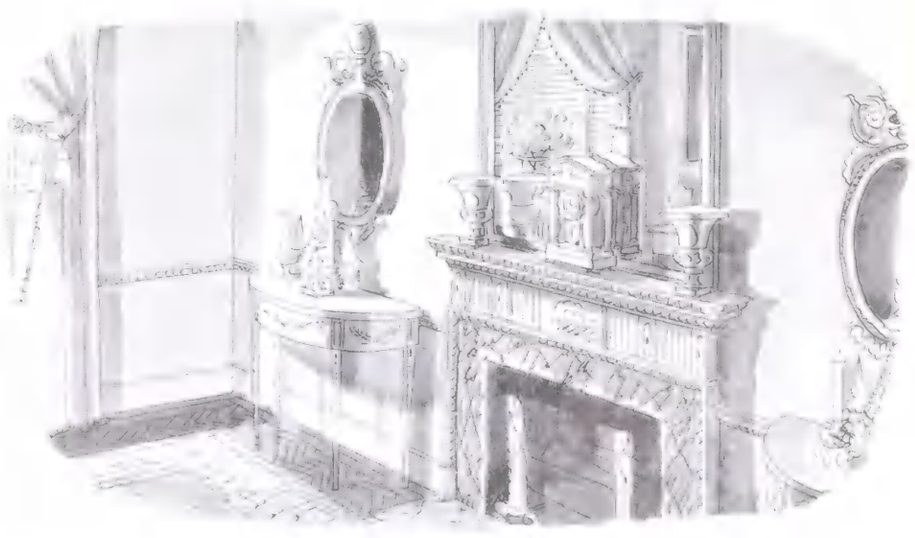




lliamsburg, Inc., has the only registered authentic copies of furniture shown in restored Williamsburg. The stand is of mahogany and was taken from a ippendale design of 1762. The walnut secretary desk, Chippendale also, is in the Governor's Palace in the old town. These are at James McCutcheon







th an eye to meeting the limitations of smaller houses and apartments, the Grand Rapids Chair Company designed this junior sideboard and dining table mahogany. They are adapted from Sheraton designs and would fit admirably into an eighteenth century room of the type shown in the sketch

TAKE A Tip FROM GEORGE



SCHNALL



SCHNALL



NORMAN W. CARY

THE sudden popularity of double-deck beds for th youngsters' rooms and for camps demands schoo ing in an art which is brand new so far as most home are concerned. There is a trick to making an upper whic only porters know. We have therefore been taking lesson from the porter instructor of the Pullman Company, an the candid camera shots show him making a bed a W. and J. Sloane. Here is his advice on how to do i

1 Take the sheet edge that goes along the wall in your hand and throw it toward the wall. A real Pullman mattress thin so you can pull it down to tuck the sheets over the far edge With your own thicker mattress you will have to climb and reach

2 With the bottom sheet tucked in along the back descend the ladder and repeat the operation with the top sheet bu do not tuck in. Climb up again, taking the folded blanket. Pul the top sheet to the headboard, leaving six inches to be folded

3 Upper part of sheet is now smoothed out, and the blanket which was conveniently folded when you brought it up th ladder, is opened out and put in position on the bed, pulled jus to the headboard. The head of the bed is now completely finished

4 Walking to the foot of the bed, draw the top sheet down But before tucking it in at the foot make the fold shown in the next illustration so that plenty of room is left for the feet o the sleeper to kick and turn easily. This will take a long sheet

5 Making the fold. Porters say that this is the key to com fortable bedmaking. No matter how you kick you don't pul out the sheet. After the sheet is tucked in, pull down the blanke and repeat this operation, leaving a similar fold in the blanket

6 The bed is now completely made save for putting on the pillows and whatever spread you may use. At night, turn down the bed the way porters do. Place the left hand at the center top and with the right hand you can then turn a perfect triangle.





SCHNALL



SCHNALL





Italian Aria

Flatware and a sterling bowl by Wallace Silversmiths in the Stradivari pattern, as mellow and sure in its craftsmanship as the violins of the great Cremona master. From Carbone we selected soft white silk damask and graceful hand-blown Venetian glassware in pale pink with gold flecks to complete the inspiration for a table setting gay as an Italian aria

OF THE PRACTICAL GARDENER

1. MIDSUMMER PRECAUTIONS. Once upon a time I thought that the gardener could rest upon his laurels when midsummer came, and then discovered that such inertia spelled disappointment the next season. Growth never stops; neither must we! When the July bloom is on the wane is the time for garden inspection, and I take a paper bag along into which goes any snipping indicative of pest or disease. A definite gathering of such stalks and leaves and the destruction by burning or separate disposal pays tremendous dividends in the garden's health. That is where the paper bag comes in, instead of dumping in the general trash basket.

2. INCURABLE AILMENTS. There are many conditions in plant life that have not been found curable: the black tips on Aconitum leaves, a drying up of foliage that the Chrysanthemum suffers, the crinkled and shapeless leaves of Phlox—there is no magic that will prevent such troubles. I pick off the worst offenders, strip the Rose leaves that show black spot, cut off the seed heads of plants that seed too freely before they scatter themselves to come up unwanted and unpredictable next season.

3. WEEDS. Into the bag go also the weeds, for now is their seeding time, too, and they will escape your eye if they possibly can, for perpetuation is their joy. The aim of these so-called weeds is to get the land back to the original state of Adam, when one plant was rated as good as another. One shake of a Plantain stalk, and you have hours of digging in the future. There are certain weeds about which there is no diversity of opinion, but usually in every garden some plant is allowed by the owner to grow that would not be tolerated by another individual. My two pets are the Celandine and the Mullein, one in shade, the other full sun. The first has hairy leaves, pale green, and flowers of brilliant yellow, and will grow anywhere in quiet peace. The second with its long spike like a yellow candle will accent any corner. Yet these two plants are connected with the outlaw term weed! And they have no diseases or bugs.

4. SPRAYS. August is the time you change pests, for the work of the suckers like the aphis is about over, so I put the suffocating sprays away and bring the poisons out. The second brood of lace bugs is appearing on the Rhododendrons, Azaleas and mountain Laurel, and must be controlled by a pyrethrum or rotonone spray. I find that the plants growing in the sun are more susceptible, and the insects are always found on the under side of the leaves, never on top. The spray therefore is directed with force to the under side of the leaves, and it kills all the insects that it hits, the main point being to cover every single leaf from underneath. The only way I can be sure this has been accomplished is by personal investigation on the knees, but it certainly pays to make sure. The same poison spray will deter the invisible thing that eats holes in the Rhododendron leaves at night. Evergreen Spray, Pomo-Green, Wilson's O. K. Plant



Spray—all three are on my medicine shelf and are in constant use during these weeks.

5. CUTWORMS. On the ninth of July I drew a breath of relief, for that is the farmer's date for the departure of the cutworms, and I must admit that I never had a row of new Beets mown down by the hateful things after then. While I am working around the acid-loving plants, I stir into the soil a light sprinkling of aluminum sulphate, and use the excuse of gathering Pine needles for a mulch for many trips to the woods. Oak leaves

What you ought to do and how to do it most handily. Follow in the footsteps of the Practical Gardener



GEORGE HUGHES

would serve the purpose as well, but the Pine needles or peat moss make a better appearance.

6. SNAILS AND SLUGS. These ground creepers are still with me, and I find they will seek the shelter of stones or the half rinds of grapefruit placed near the plants they habituate. And early morning finds them still asleep and easy to gather up for destruction. In Virginia, where Melons and beetles were both plentiful, I learned to suspend Watermelon rind over a pail of water. The beetles gorged themselves and fell into the water.

7. PRUNING. The pruning shears are due for a polishing and rest. In Northern sections little cutting is done after the middle of August, for the new growth which is stimulated by pruning must have ample time to harden before cold weather comes. It will do no harm to give the Privet hedge a light shearing the first week of the month. Many is the cutting I have procured at this time, by tying the snipped twigs in bundles and burying the ends in a shady place, using fairly sandy soil and keeping it moist. By fall many of the cuttings will be rooted and can be set out, making well established little plants in another year. A torn twig will root better than a cut one and placed on a slant in the ground takes hold more readily.

8. CUTTINGS. The little Germander or Teucrium edges which are coming into favor in so many gardens may be easily increased by rooting sprigs from them as they are clipped—I usually carry around with me a small flat of wet sand to stick them into immediately they are cut. Forsythia and *Viburnum carlesii* root well for cuttings, and for extra efficient procedure, use the new solution Hormodin, described in the July Scrapbook, page 49. August is the month for all such increase, and the various processes were described in detail in the August, 1936, issue of HOUSE BEAUTIFUL, page 44.

9. REPOTTING. I have found that the success of next winter's window garden depends to a large extent on what is done with the plants now, as any specimen that is to be forced or grown under unnatural conditions must be carefully prepared for the extra tax placed upon it. Old plants that I keep from year to year and flower in the winter have been resting, and unless they were repotted in the spring —which seldom happens in the rush of other work—they will be shifted now into a pot just *one* size larger. During hot weather they thrive better if the pots are sunk up to their rims in the ground under shrub or tree, where they will be in the shade at mid-day. To prevent investigating roots from working out into the soil, I cover the drainage hole with surgeon's plaster, leaving just enough of an opening so that all surplus water can drain out, and the pots are turned around occasionally to prevent one-sided growing and to break off any roots that may have crept through.

10. POTTED HYDRANGEAS. Whenever I have been fortunate enough to have potted Hydrangeas, I cut the flower heads off when the bloom is over, removing with them one or two pairs of leaves. (Incidentally when spent Rose heads are being cut, remember that for continuous bloom you must keep the stalks cut to two leaves or eyes.) About two weeks from this pruning, the Hydrangea plant is repotted in a rich loamy compost of leaf mold, decayed compost and sand. Early in August the pots are plunged in the garden and left until frost time, late September when possible.

11. STEPLADDER. Two mechanical aids which I find invaluable at this time of year I seldom see in use, and they are heartily recommended to the active gardener. A stepladder is not usually included in equipment for the flower area, but a small one is a convenience far beyond the casual box. It forms a good vantage point for removing Lilac bloom, to trim the canes of climbing (*Continued on page 74*)

SUMMER Flowering SHRUBS



by HELEN VAN PELT WILSON

WHEN the beautiful but ubiquitous Forsythia casts its last golden bell upon a May breeze, many a shrubbery border definitely loses color until the next year. And even when the early effect is prolonged with Lilac and Spiræa and there are bright berries or colored bark for autumn and winter, the summer problem too often remains unsolved. In fact, July and August are frequently considered necessarily dull. Yet some of the handsomest shrubs bloom at just that time, making even the limited border more attractive when space is so allocated that there is room for them.

Their effect, of course, differs from the searing brilliance of spring, but this is all to the good. After the drabness of winter we are ready for the solid gold of Forsythia or the complete whiteness of *Spiræa vanhouttei*. In summer, when foliage growth has grown lush and branches have less room to carry bloom, the equally beautiful but quieter vision of the finer shrubs of that season is most pleasing. As a class these are well suited to groups of a kind either separately set on the lawn or included in the shrubbery line-up. And some are small enough to use as a background for the larger perennial display. Only a few, however, make as good specimen shrubs as the general run of spring varieties.

Two tardy varieties prolong the pageant of their clan well into summer, adding color to the edge of woodland or Rhododendron planting where acid soil and cool moist root conditions are assured. If there is a swampy place to be brightened, these are a good choice, although they will thrive on higher ground provided it is not too dry. *Azalea arborescens*, the Tree or Sweet Azalea, may grow to 20′ but is more likely to halt at 10′. It is extremely hardy all through eastern North America, producing an abundance of large, white blossoms sometimes tinged pink and always deliciously fragrant. *A. viscosa*, the Swamp Azalea or Swamp Honeysuckle, grows to 5′ and is the latest to bloom, with a flower of similar color but even more pervasive scent.

Many of the late summer shrubs have the advantage of being shade-tolerant and so can be grown successfully in those areas where overhanging trees give but a light infiltration of sunshine to the shrubbery border. This is particularly true of the Hydrangea group, which really contains a number of attractive members. These too often are completely overlooked because the domineering Peegee (*A. paniculata grandiflora*), centered in small lawn spaces or dried for winter decoration, has brought opprobrium upon the whole family and caused many a gardener to shudder at the very name Hydrangea.

Yet who can drive through Fairmount Park in summer or wander through the Morris Arboretum at that season without admiration for the Oak-Leaf Hydrangea (*H. quercifolia*) with its majestic, yet delicate white conical blooms and its ruffled foliage resembling the Oak? In my garden a clump of it grows some 4′ tall beneath a great Plane tree and is faced down with the Blue Spiræa (*Caryopteris incana*), a most effective grouping which carries color interest there well into September.

H. arborescens grandiflora, the Hills of Snow Hydrangea, also prefers shade and is a good intermediate shrub, best kept to a 3′ to 5′ height with severe spring pruning. Both these Hydrangeas are fairly indifferent to soil and climate if only the situation is moist. I have found pleasure, too, in many of the more tender kinds in pastel shades. The blue Otaksas (pink in sweet soils) make a most charming summer picture when combined with the double orange Daylily (*Hemerocallis kwanso*). These two are both so excellent for cutting as well as garden display that I always look forward to the season when a great blue pottery urn of them can be set in the dining room oriel window.

Certain mauve and rose varieties of this *H. opuloides*, hardy in the Philadelphia area, but more safely wintered farther north with a covering of inverted, leaf-filled bushel baskets, can also be effectively grouped for summer color. I have seen them planted to particular advantage on a grassy slope with the walls of a white farm house making a foil behind them.

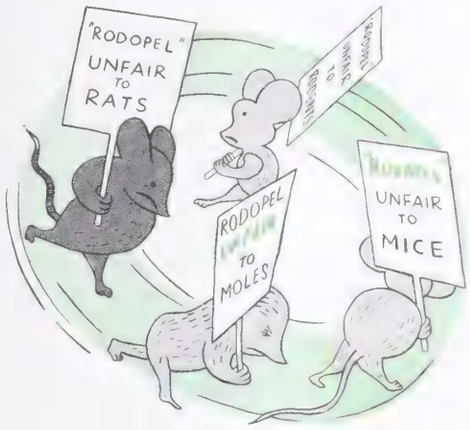
Summersweet (*Clethra alnifolia*) is another shade-loving shrub but it must have moisture or its fragrant, white-steepled blooms will not develop full size. For a northern site where fairly tall shrubbery is suitable, its fragrant white summer blooms contrast well with the bell-shaped flowers of the Rose of Sharon or Shrub Althea (*Hibiscus syriacus*). This grows in rather tree-like form to 12′, while Clethra seldom goes beyond 10′. The same Daylily, Kwanso, is attractive for the base of this group. Groups of Clethra also look well alone for waterside plantings.

There are many fine Althea varieties. Singles are more reliable than doubles which, like the variegated sorts, sometimes fail to open their flowers. Charming singles are Lady Stanley, blush with a pink eye, Rubis, a red, William R. Smith, bearing great salver-shaped white flowers, and Coelestis, a lavender. There are also two reliable doubles, white Jeanne d'Arc and rose Duchesse de Brabant.

Tolerant of shade and of the adverse conditions of the city, but requiring transplanting while young, these summer-flowering Altheas can be used singly or for pyramidal hedges where the shrubbery border must be narrowed. Before the sap rises in spring, severe pruning in order (*Continued on page 73*)

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

August CRAPBOOK

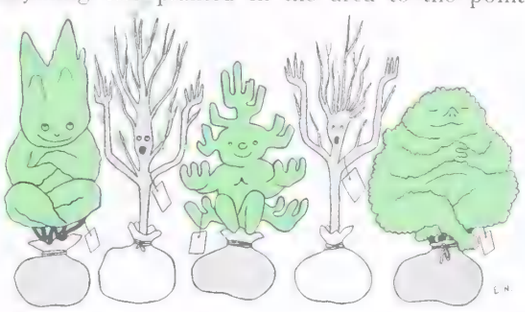


NEW TREATMENT FOR RODENTS. This year for the t time a substance which is the result of several years of dy in the laboratory is offered for use at bulb planting time protect such areas against ravages of rats, mice, moles and er rodents. Rodopel is not a poison but is so distasteful to the mals that they will not go near it in search of food. For con- ience of application the substance is impregnated on peat ss, and a small amount is scattered around each bulb at plant- time. For small plantings done with a trowel, a pinch of dopel is dropped at the bottom of the hole, the bulb is set, tially covered with soil, more treated peat moss scattered und the bulb to ring it, and then the surface soil drawn over usual. In large plantings where the bed is dug out, Rodopel scattered lightly over the bottom of the bed, the bulbs are set place, partly covered, more Rodopel shaken on and around, l the whole bed covered with soil. This material comes in tainers of two sizes: two gallons, sufficient for 100 bulbs, at and five gallons for 250 bulbs at $3.75. Notwithstanding measure it is not a liquid, but a moss. The Wayside Gardens Mentor, Ohio, offer it.

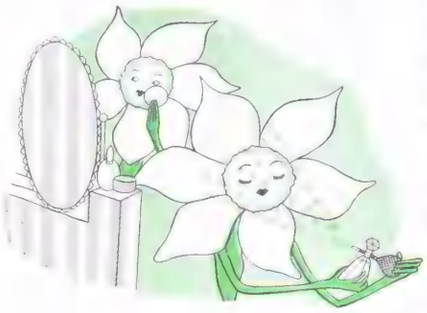
TLES FOR TREE FEEDING. The first rule of success to ow is to determine the amount of fertilizer to be applied. The Missouri Botanical Garden after a good many painstaking experiments in this direction gives the following procedure: to the height of the tree (in feet) add the diameter of branch spread (in feet) plus the trunk circumference (in inches). The resulting figure is the number of pounds of a 10-8-6 fertilizer to use. For example: for an elm tree 40′ high, 20′ branch spread, 24″ trunk diameter you would need 84 lbs. of a 10-8-6 fertilizer to provide the adequate amount of plant food for about one year. Or the usual lawn fertilizer in the proportion of 10-6-4 will give good results. A second important point is to place the food where it will be available to the root hairs in the soil solution.



For ordinary purposes the crowbar and sledge hammer are all that are needed to make a hole from 2′ to 3′ in depth. Fill this hole to within a foot of the top with the fertilizer, for unless the food is kept that far below the soil surface there will be undesirable root growth in that region, and surface feeding tree roots will rob anything else planted in the area to the point of starvation. Keep the tree roots growing downward for their food, and there will be fewer shady lawn troubles. How to find out the height of a tree? The "Scrapbook" of February, 1936, page 45, gave a formula for determining this.



CARE OF NURSERY PLANTS. At no time should there be a long interval between the receipt of plants and their going into the ground, but in the second planting season of mid-summer, if time must elapse between these two periods, certain care is necessary. If possible before the time of expected arrival have the areas ready to receive them, remembering that now the purchases are in all probability well grown clumps, and will need a generous amount of fertilizer worked into the locations they are to occupy. When the specimens arrive the perennials will probably be packed in wet moss, and if they must wait a day or two, stand each plant upright and pour into the package a good amount of water. This procedure I have found to be more successful than unwrapping and wetting the moss, if you are certain that the water penetrates clear to the bottom of the package—watch it run out! Then store them in a cool cellar. When ready to set out the plants, open each one only just before it is to go into the ground, so that the roots will not be exposed to sun and air. Where the units are not separately packed keep them covered with wet burlap while the planting is going on. Shrubs of the evergreen type will be balled and burlaped, and until those are in the ground see that the earth base is kept moist as well as sprinkling the tops and branches. Evaporation is more rapid than we think during these hot summer days.



NARCISSUS TO ORDER. The day is long past when any Narcissus or Daffodil was worthy a place in the garden, as the last few years have seen tremendous progress in the development of the bulb. If you would naturalize them buy a mixture for the purpose, put up by some well-known house, which is made up from named varieties and not to be confused with mixtures grown as such. Plant some of them on the north side of the grounds and some on the south; in that way a long period of bloom will be obtained. Then



(*Continued on page 68*)

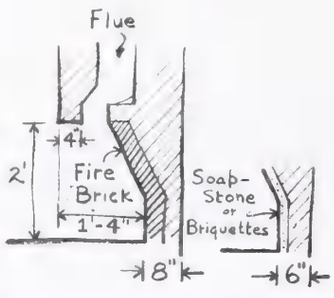
? ?

PLEASE TELL ME

Each month building problems which vex home owners are answered in this Readers' Service Department

? FIREPLACE AND FLUE

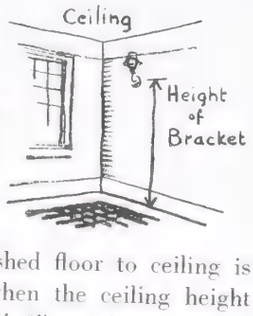
I want to add a small fireplace to our tiny week-end cottage. What is the smallest size fireplace and flue that will work?



A. The smallest fireplace used in general practice has an opening at its face 2′ high and 2′ wide. The depth of a fireplace should never be less than one half the height of the opening, with an absolute minimum of 1′ 4″. Since half the height is less than that, 1′ 4″ is decreed. The rule about flues is as follows: The cross-section area of the flue should be one tenth to one twelfth the area of the fireplace opening. With a two foot square opening, you will have to use either an 8″ round flue or a rectangular one, 8½″ x 13″. In this case, the 8″ round one seems preferable. Obviously enough, fireplaces themselves must be lined with a material which will be able to survive contact with flames. The most commonly used of these materials is fire brick, 4″ thick, backed by 4″ of common brick. If you want to cut the size of the chimney to a minimum, however, you may substitute 2″ of soapstone or briquettes set in cement, giving a total thickness of 6″ for the fireplace wall. Keep all wood 1″ away from the brick at back and sides of the chimney.

? WALL LIGHTS

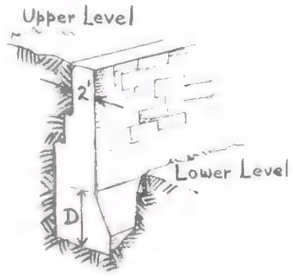
We are planning to install wall bracket lights in some parts of our house where there are now only ceiling lights. Could you tell us how high up wall brackets should be?



A. Efficient lighting requires that the height of wall fixtures be in proportion to the height of the room. The distance from finished floor to ceiling is the determining dimension. For instance, when the ceiling height is 8′ to 9′, wall bracket boxes are placed 5′ 6″ to 5′ 8″ up; for ceilings 9′ to 11′ high, they are at the 5′ 9″ level; for really high ceilings (11′ to 13′ and up) the recommended wall bracket box height is 5′ 9″ to 6′. In this way, good distribution of light is obtained, and at the same time the fixtures are kept within easy reach of all but small children.

? RETAINING WALL

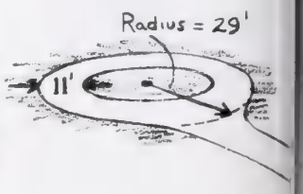
Could you give us some information on the building of a stone retaining wall? There is a bank on one side of our house, which we can't seem to hold, and dirt keeps falling on the next door driveway.



A. Rubble stone retaining walls must be fairly heavy, as you can well imagine, because they must withstand the sideways pressure of ear means of dead weight. For this reason, they should never l than 2′ thick. The pressure, naturally, is greater towards the b of the wall than at the top, so that if the wall is to be more t high it will have to be made thicker below the five foot point increase is done in such a way that the ratio of wall thickn wall height is always two to five. Let us assume, for instance your wall is to be 10′ high. At the bottom, therefore, it will thick. It becomes thinner, step by step, until at the five foot it measures 2′. As this is the minimum allowable, it will be 2′ from that point to the top. In addition to the 10′ of clear heigh wall must go down below grade at least as far as the frost (varying with the locality, but usually about 4′). This is show the sketch by the letter "D".

? CIRCULAR DRIVEWAY

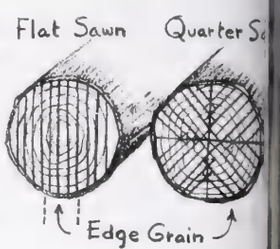
We are considering laying out a circular driveway in front of our Georgian home. Would you please tell us how large it must be for easy turning? Space is somewhat limited, so your reply will help us decide whether or not to go ahead with the idea.



A. The smallest circle on which you can safely figure would ha radius of 29′. In other words, the total space would be the diar of the circle, 58′. The roadway itself should not be less thar wide, making the inner curb circle 36′ across. This will accon date all passenger cars, as well as small motor trucks, though course, it will be a rather tight squeeze. If you can spare room a larger curve, you will do well to take advantage of it.

? FLOOR BOARDS

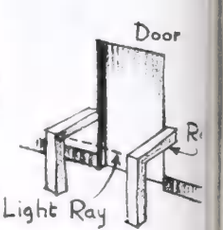
I am repairing an early American farmhouse I bought recently. I'd like to use wide oak boards for the floors. Is there any special kind I should ask for?



A. You should ask for edge or comb grain oak boards, rather than flat grain. The difference is derived from the way in which the boards are cut from the log. Flat sawn boards are cut in parallel slices, so that while those boards which come f the central part of the log show the exposed edges of many ann rings (these are called edge, or comb grain boards), those boa further out contain only a few rings. The latter are called flat gr and are not as durable, when used for flooring purposes. Anot method of obtaining edge grain lumber is by means of quarter-s ing. Here the log is first cut in quarters; then the boards are sli diagonally. Quarter-sawn wood is more expensive, usually, beca of the greater amount of waste,

? AUTOMATIC DOORS

I've been reading about automatic doors operated by photo-electric cells. How do they work, and do you think they'd be useful in my home?



A. A narrow beam of light is focussed across the path of anyone approaching the door, directly shining on a unit sensitive to light (photo-electric ce When a person's body interrupts this beam, an electric circuit closed, setting in motion the motor which opens the door. All t means, of course, that there must be rails or some other support the light source and the photo-electric cell. In a home, you mi not care to lose the space required. Automatic doors are chiefly us between kitchen and dining rooms of busy restaurants, railway s tions and the like, where traffic is heavy (*Continued on page 6*

Living room and Lawn become one as

GLASS PIONEERS A NEW AGE IN ARCHITECTURE



"House of Innovations"—the Ladies' Home Journal calls it, and architectural skill has made it just that. This house of tomorrow, recently exhibited at Madison Square Garden utilizes the peculiar virtues of glass to make lawn and living room one and the same—a press of the button and wind and storm are thwarted as curved glass window walls rise in position. In fair weather, the whole garden becomes part of the living room, thus, if the ideal is the home without walls—certainly the next best is the home that has walls of glass. And speaking of glass walls, you'll find them as sliding partitions inside the house as well as out—dividing and giving double purpose to the bedroom, making it more livable and useful.

In the modern home of today—and tomorrow, glass bears unusual importance to the whole. As this importance increases, the question of quality becomes paramount. That is why so many architects and decorators prefer to specify L·O·F. Libbey·Owens·Ford Glass Company, Toledo, O.

● *Two views of the "House of Tomorrow," exhibited at the North American Homes Show, Madison Square Garden, New York, sponsored by the Ladies' Home Journal and the New York Times. Harrison and Fouilhoux, Architects.*



LIBBEY · OWENS · FORD

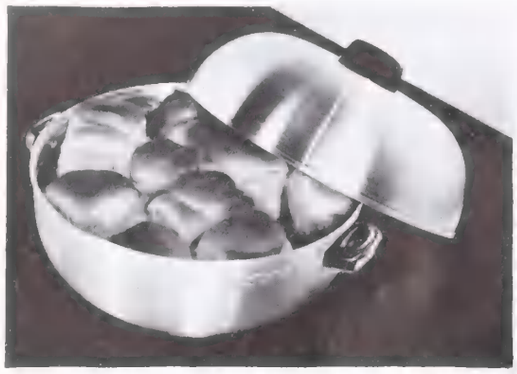
QUALITY GLASS

Phone to Find WHO SELLS IT
See LAST PAGE

THIS MONTH'S CONVENIENCES

To order the articles shown in This Month's Conveniences, mail your check or money order directly to the shops which carry them, as listed here. Usually the shops send them by post or express collect

This serving oven of West Bend aluminum keeps biscuits hot throughout the meal. And they can actually be heated in it right on top of the stove. $2.75. Hammacher, Schlemmer & Company, 145 East 57th Street, New York



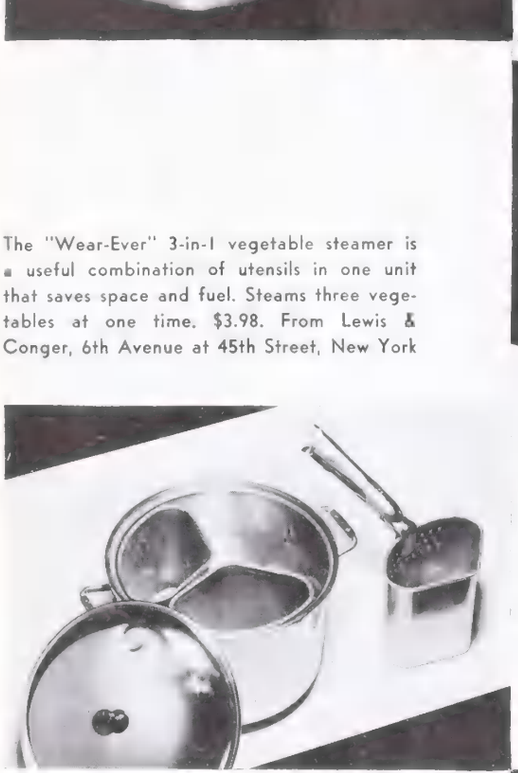
Heavy cardboard storage chest in attractive gray, brown or white tweed finish. Convenient tray and compartments for storing small articles. 27" x 13" x 7½". $3.95. At Lord & Taylor, 5th Avenue at 38th Street, New York



For visible cooking use this double boiler Pyrex Flameware. Can be placed directly ov gas or electric burners. 1 quart size abo $3.25, 1½ quarts about $3.60. From R. H. Ma & Company, Broadway at 34th Street, New Yo



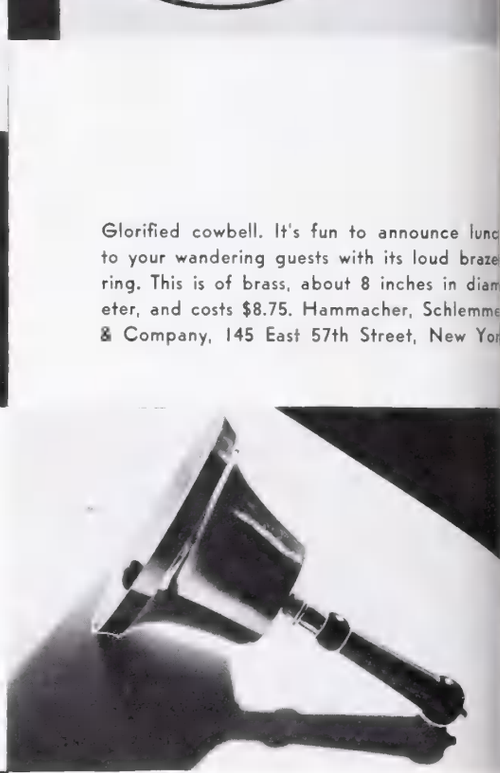
The "Wear-Ever" 3-in-1 vegetable steamer is a useful combination of utensils in one unit that saves space and fuel. Steams three vegetables at one time. $3.98. From Lewis & Conger, 6th Avenue at 45th Street, New York



This double chicken fryer is two pans in one. Use separately for quick browning and then put together for cooking through and through. 10" diameter. About $3.70. From R. H. Macy & Company, Broadway at 34th Street, New York



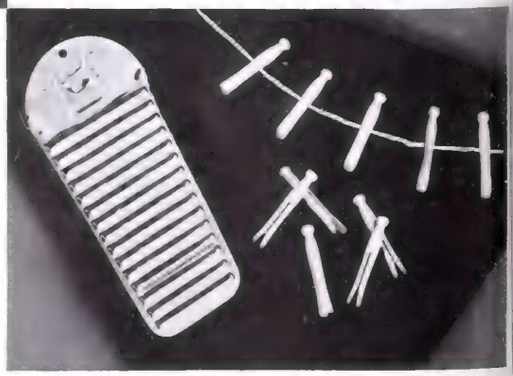
Glorified cowbell. It's fun to announce lunc to your wandering guests with its loud braze ring. This is of brass, about 8 inches in diam eter, and costs $8.75. Hammacher, Schlemme & Company, 145 East 57th Street, New Yor



Left below, Telechron Globetrotter tells what time it is all over the world. For radio fans and travelers. $9. Right, Smartset is as good-looking as its name implies. $8.95. B. Altman & Co., 5th Avenue at 34th Street, New York



"Gay 'n' Happy" is a washing kit which consists of a little washboard small enough to fit over the hand, tiny clothespins and a line—all in a velveteen case. $1. Lord & Taylor, 5th Avenue at 38th Street, New York





directly to the addresses given.

arge except as specially noted.

ING & EQUIPMENT

INTERIORS OF GUARANTEED IN-ION is the ground-covering title s substantial booklet, but due ion is given to beauty, comfort quiet in the application of n insulating materials. You will rprised at the adaptability of products. THE CELOTEX CORP., 919 N. MICHIGAN AVE., CHI-

NEW AMERICAN is the name the al Electric people have at- l to their unified idea for n building. Their special folder you the complete picture, from ing to heating to wiring. Best , perhaps, is the good approach problem it provides. GENERAL RIC CO., HB-8-36, 570 LEXING-AVE., NEW YORK CITY.

THE HOUSE YOU LIVE IN is rable at many points you might spect, and the elements are not s kind. This well and fully rated booklet tells you at just vulnerable points copper will to the rescue, whether on the or in the basement. REVERE ER & BRASS, INC., HB-8, 230 AVE., NEW YORK CITY.

WELCOMING WARMTH IN THE is at its best when you don't to worry about it. The newest okers does the old-time heating s automatically and without fuss. ou need to do is decide what erature you want in the house. get what you ask for. IRON FIRE-MFG. CO., 3262 W. 106TH ST., CLAND.

PERMATITE WINDOWS OF BRONZE ALUMINUM. These double-hung casement windows combine an ng degree of weather-tightness, operation and convenience. These ows cannot rust, therefore re- no painting; will not wear out. quire no replacements; do not air, therefore reduce fuel bills. RAL BRONZE CORP., 34-19 TENTH LONG ISLAND CITY, N. Y.

DESIGNED FOR CONCRETE. This les plans, renderings photo-s, costs and the whole story of ete houses. Mark our words, learn a lot from this booklet. with real enjoyment. PORTLAND NT ASSO., DEPT. 8-19, 33 WEST D AVE., CHICAGO.

AUTOMATIC OIL HEATING—ac-lished, in this instance, the ol way. An absorbing booklet ing the care that goes into the g of an oil burner and why it important. The photographs of esting operations alone are a ating story. ELECTROL, INC., 934 MAIN AVE., CLIFTON, N. J.

715. REGULATION AND CONTROL are vital aspects of air conditioning. The thermal and humidity controlling devices which operate your home system should be always of the best. For new informative literature write MINNEAPOLIS-HONEYWELL REGULATOR CO., 2745 FOURTH AVE. S., MINNEAPOLIS, MINN.

716. ROMANCE OF INTERNATIONAL ADVENTURE WITH GILBARCO is all about oil burners, such an interesting background story which gives point and meaning to the title. This company's equipment certainly does get around. The booklet will make you understand why. GILBERT & BARKER MFG. CO., B-1000, SPRINGFIELD, MASS.

717. CRANE KITCHEN GUIDE is a friendly booklet for the housewife in that it tells her simply and plainly what's what about kitchen planning and arrangement. It has everything from first principles to actual cases, outlined and diagrammed. CRANE CO., DEPT. HB-8-37, 836 SO. MICHIGAN AVE., CHICAGO.

718. AIR CONDITIONING AND AUTOMATIC HEATING FOR THE HOME. Not long ago the Carrier engineers designed a Home Air Conditioner particularly to produce low-cost air conditioning in moderate sized homes. It's a central plant but works on a split system so that it is possible to air-condition only certain rooms in your home if desired. CARRIER ENGINEERING CORP., DESK 342, 850 FRELINGHUYSEN AVE., NEWARK, N. J.

719. BURNHAM HOME HEATING HELPS contains several pages of questions and answers compiled to act as a guide on home heating problems. With a Burnham conversion boiler you can switch from oil to coal, or coal to oil by simply changing the base. BURNHAM BOILER CORP., DEPT. HB-8, IRVINGTON, N. Y.

720. INTERESTING BOOKLETS can be had on the following subjects: Air Conditioning, whole house or single room units; Automatic Heating; Conditionaire, GMAC 6% Finance Plan is available for the purchase of this company's products. DELCO FRIGIDAIRE CONDITIONING CORP., HB-8, DAYTON, OHIO.

721. JANITROL. The health of your family, to say nothing of lower cleaning bills, should be incentive enough to make sure you investigate this Winter Air Conditioner. Imagine just two trips a year to the basement—to light the pilot in the fall and turn it out in the spring. SURFACE COMBUSTION CORP., HB-8, TOLEDO, OHIO.

722. A MOTION PICTURE IN 7 SCENES is the story of a college-bred elevator which slides up and down the wall alongside your stairs. It is really a traveling chair, or, to come clean and name it, the Stair-Travelor. This booklet gives you seven slants on the subject. SEDGWICK MACHINE WORKS, 150 WEST 15TH ST., NEW YORK CITY.

723. PHILIPPINE MAHOGANY lends itself to modern designing, trim, flooring, staircases, furniture, not to mention boats and it is economical to use. The story is told briefly in text and photographs in a folder published by PHILIPPINE MAHOGANY MFGRS. IMPORT ASSO., INC., 111 WEST 7TH ST., LOS ANGELES.

DECORATION & FURNISHING

724. MY REFERENCE CHART FOR COLOR SCHEMES is as sensible as it is decorative which is saying a lot. To say more, this leaflet presents color schemes for walls, ceilings, woodwork, and new patterns in Adhesive Sealex linoleum, made by CONGOLEUM-NAIRN, INC., DEPT. 16, KEARNY, N. J.

725. SHIELD LIGHTS, in this case, are something like the familiar wall sconces. They are unfamiliar, however, in the quality of their designing. There are dozens of photographs in this portfolio. JAMES R. MARSH, INC., HB-8 ESSEX FELLS, N. J.

726. PREVUE. Every woman from time to time is faced with a problem in decoration peculiar to her own home. This booklet gives many inspirations and helpful suggestions. It will be sent free together with samples and swatches of new fabrics by writing to DELACY-MURRAY, INC., 33 NEWBERRY ST., BOSTON.

727. WESCREL MULTIPLE-USE FLOOR LIGHT is equipped with almost the adaptability of a swan's neck. It is an extremely ingenious and at the same time decorative new kind of floor lamp, which may be turned down for spot-lighting or up for flood-lighting at the twist of a wrist. MICHIGAN BUMPER CORP., 2667 E. GRAND BLVD., DETROIT.

728. LET'S PLAN YOUR ROOMS (10¢) offers 27 solutions to the problem of small space. It is a booklet full of interesting and sensible ideas. And if you find a lot of attention devoted to Simmons Beautyrest products, don't be surprised. SIMMONS CO., 222 NO. BANK DRIVE, CHICAGO.

729. NEW FASHIONS FOR YOU AND YOUR HOME has been compiled to assist the woman who loves beautiful clothes and lovely fabric furnishings in her home. This company asked leading magazine editors to design and decorate the rooms shown in this booklet. Copies may be obtained without charge at any Singer Shop throughout the United States and Canada. SINGER SEWING MACHINE CO.

730. HOW TO CHOOSE AND CARE FOR BLANKETS AND THE STORY OF WOOL—two titles which suggest something more than just the usual selling arguments. These booklets, yours for the asking, go back to the sheep in telling you the whats and whys of restful sleep. SEYMOUR WOOLEN MILLS, DEPT. HB-6, SEYMOUR, IND.

731. THE GOLDEN AGE OF WILLIAMSBURG, as everyone knows, has been superbly recaptured. And reproductions of the furniture used in the restoration are now available. This pictorial story of the glory of old Williamsburg and the names of dealers in its reproductions are available from WILLIAMSBURG GALLERIES, C-1776 MERCHANDISE MART, CHICAGO.

SILVER, CHINA & GIFTS

732. HOW TO BE A SUCCESSFUL HOSTESS, (10¢). Every woman would like to know more about successful entertaining. Hints have been compiled into an exciting booklet that is well illustrated with stunning pictures of table settings for all occasions. REED & BARTON, SILVERSMITHS, HB-5-37, BOX 990, TAUNTON, MASS.

733. REITS GLASSWARE is a nicely illustrated leaflet showing many good-looking gifts in a wide range of prices and it doesn't confine itself entirely to glassware but shows gifts of chromium and pottery as well. REITS GLASSWARE CO., 613 LEXINGTON AVE., NEW YORK CITY.

734. GIFTS, 1937. An inclusive title for an inclusive catalogue. Ashtrays, correspondence, boxes, toys, lamps, luggage—*you* think of something! You will find it here. Write to ROBERT W. KELLOGG CO., HB-6, SPRINGFIELD, MASS.

735. DINNERWARE is the title of the booklet. It covers much territory, and so does the booklet itself. There is no room even to list here the many aspects of the subject of china and glassware, their care and selection, which the pages cover. (In writing, use sufficient postage.) HERBERT S. MILLS, HB-8, HAMILTON, CANADA.

736. CHIMES—Westminster, Canterbury, Wittington, or combinations of the three—in clocks—Herchede clocks. Grandfather knew such lovely and majestic time-pieces, although it is doubtful if he was kept abreast of the time so accurately. For an illustrated folder, write SMITH PATTERSON CO., HB-8, SUMMER & ARCH STS., BOSTON.

737. BOOK OF GIFTS FOR THE BRIDE is the last part of the title; OVINGTON'S prefaces it. So now you know what a bewildering array of china, glass and otherwise potentially decorative pieces the booklet illustrates. The quality is as significant as the variety. OVINGTON'S GIFT SHOP, INC., DEPT. HB-8, FIFTH AVE. at 39TH ST., NEW YORK CITY.

GARDENS

738. THE LURE OF THE GARDEN, it is called, but "Lure" should be plural. Everything you can think of to make a garden more attractive except seeds and plants is illustrated in this booklet. CARBONE, INC., DEPT. HB-7, 338 ARLINGTON ST., BOSTON.

739. VASES, URNS, SETTEES—essentials in one form or another to the successful garden or terrace. They are made by the firm whose name is famous for fencing and fences. The special features of Stewart urns and vases are well illustrated in this Catalogue V-37. STEWART IRON WORKS, HB-6-37, 419 STEWART BLK., CINCINNATI, OHIO.

740. GARDENGARD is one of those supermodern developments which really belongs in the class with TNT. It is a small cartridge which screws into a garden hose just behind the nozzle and dissolves in the water enough poison to wreak fifteen minutes' havoc with the hardiest bug. RELUC MFG. CO., HB-8, 276 FIFTH AVE., NEW YORK CITY.

741. FENCE FACTS is the name of a meaty booklet illustrating and describing chain link fence in a variety of styles and four different metals for every type of fencing installation. Also wrought iron fence in various beautiful styles. A concise handling of the subject. PAGE FENCE ASSO., DEPT. HB-3, BRIDGEPORT, CONN.

742. RECOMMENDATIONS FOR SUMMER AND FALL include, for the wary gardener, attention to the in-between planting in hardy borders and the replenishing of annual beds, also a look toward the all-important fall planting selections. A new and compact catalogue by MAX SCHLING SEEDMAN, INC., 615 MADISON AVE., NEW YORK CITY.

MISCELLANEOUS

743. WHAT TO DO is a discreetly presented discussion of an unsympathetic subject: the handling of a funeral in all its aspects. The choosing of funeral directors and caskets. THE NATIONAL CASKET CO., INC., DEPT. HB-7, 60 MASS. AVE., BOSTON.

744. ROMANCE OF NEEDLEPOINT. This small pamphlet shows the four most popular and satisfactory stitches in needlepoint. A sample of Hiawatha Real Needlepoint Wool will also be sent you upon request. DRITZ-TRAUM CO., INC., 11 EAST 26TH ST., NEW YORK CITY.



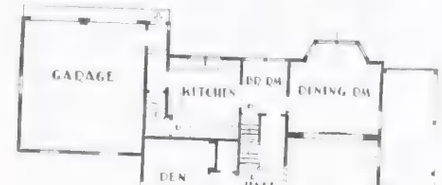
Messrs. Sweeney and Burden in their Syracuse office complete the plans for Dr. Sutton's "New American" Home.

"In 'New American' Homes Everything work

for the greater health and freedom of their occupant

SAYS PAUL B. SWEENEY

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Paul B. Sweeney





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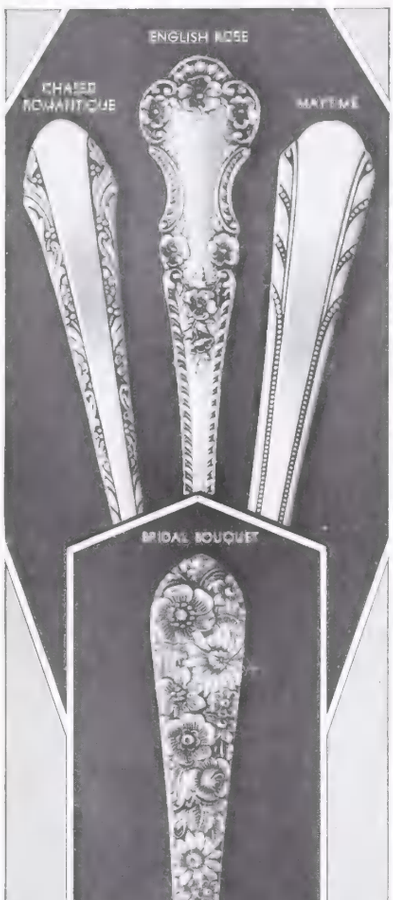
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PRESERVES

CONTINUED FROM PAGE 40

kettle with trivet or rack, a big enamel kettle for jams and jellies, wooden spoons, dripping bags, jar lifters, something that pours well for hot syrups. Last year I ruined four dollars' worth of the most beautiful cherries and got a nasty burn on one forearm because my canning kettle sprang a leak and I tried to use makeshift equipment. A light, cheap tray will save you miles of footwork carrying hot jars. A blanching basket to fit your kettle is a time and finger saver.

Now for the fray. The easiest thing to do up and one of the most useful is any and all kinds of fruit in syrup. They line your shelves with a multitude of winter possibilities; they are the backbone of the canning calendar.

FRUITS IN SYRUP

The simplest way to do them is what the book calls "cold pack"—in other words, the jars are filled with cold fruit and syrup and then cooked. Have both fruit and jars clean and use only sound fruit. Wash and stem strawberries, raspberries, huckleberries, blackberries, black caps, cherries, etc.; peel peaches, pears and apricots; prick plums. Peaches and apricots are easy to peel if blanched in hot water for a minute and then plunged in cold. Do them with the pits in, for the flavor is incomparably better. Even pie cherries, which have to be pitted, should have a top layer with the pits left in, to be removed before using and meantime to contribute their pungent note to the whole jar. Leave the pits in Bings and Oxhearts—even the commercial canners do. Stick a clove in each whole pear and put half a stick of cinnamon in each jar. Fill your cored apples with raisins and almonds and put a hard red cinnamon candy in the top of each jar. Pack the fruit in fairly tight, particularly if you plan to use it for pie fillings.

Make a syrup of three parts sugar to two parts water and fill the jars. With fruit that browns in the air the jar should be filled to cover each fruit as added. Wash and put on rubber rings and tops, pull up the top wire bale, but don't push down the bottom one or your jars may explode with heat. Then put them in the processing kettle filled with boiling water to cover the jars completely. They must not rest on the bottom of the kettle or they will bump around and crack, so be sure to have the trivet rack under them.

Watch the batch till it b again, then time it and cook sixt minutes for berries or small fr twenty for large ones like peac Take them out, push the bott wire down at once and turn jars upside down out of a draf cool, covered with a clean di towel. If at the end of twenty-f hours there is no sign of leak may assume that all the seals h taken and call them done.

There are quick desserts by dozen in those jars. Just open a serve. Or boil down raspberri blackberries, etc., with a lit lemon as a hot sauce for cotta pudding. Put any of them in pi tarts, upside down cakes a dumplings. And plan to do some each of them in pint sizes so y can make one of those professi al-looking fruit compotes you in French restaurants.

FRUITS AU RHUM

Never one to let well enou alone, I tried tricks with the va ous compote combinations. One the best works like this. Open pi jars of apricots, black cherri pears and red plums. Drain t juice into an enamel saucepan an put the fruit in the ice box. B the juice till it is reduced about third, then while it is still hot ad four tablespoons of Rum Sarth Set it to chill beside the fruit b don't combine them till you a ready to serve. Otherwise the juic colors all the fruit a monotonou red and the rum flavor works i instead of being limited to th juice.

BAKED PEARS

There is an old New Englan recipe that you will want to try i you have one of these stoneware covered crocks. Choose pears tha are absolutely free from blemish wipe them and lay them unpeele in the bottom of the crock, cover ing with a layer of granulate sugar. Another layer of pears, an other of sugar till the jar is full Bake three hours in a moderat oven, cool and store with a layer o paper dipped in brandy betwee cover and jar.

The vegetable kingdom has it contributions to your shelf o delicacies, too. They take mor time than fruits, since they aren done in sugar and with the excep tion of tomatoes contain less acid They are also less certain keepers Here in particular I should do onl those things that do not compet with commercial products.

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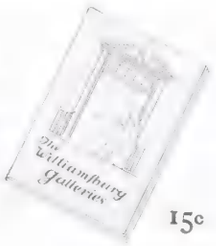




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man says he can get you tiny
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should be so young that the
seed is barely formed and
walls of the pod haven't
ated—what the French call
urs. So young you couldn't
of slicing them. Simply wash
and trim off the stem end and
ut enough for a jar into your
blanching basket and dip
for five minutes in boiling
, then up and down three or
imes in cold water and drain.
circles of red sweet pepper
half an inch thick, lay the
in bundles and slip through
ng of sweet pepper. Trim and
carefully, ends up, in the
add half a teaspoon of salt
pint, a teaspoon to a quart
ill the jars to within half an
of the top with boiling water.
rings, tops, partially tight-
cover and into the processing
to boil for three hours.
en covers at once, cool upside
and serve when you want to
ss the life out of your hus-
's relatives. P.S. Don't pack
ghtly or you'll have a horrible
getting them out. Heat for
ng by setting the open jar up to its ears in water, bringing to a boil and boiling for twenty minutes. Then drain and add butter.

CUT CORN

Another pretty and delicious specialty is cut corn and green peppers. Dice and blanch the peppers five minutes—this time lining your basket with cheesecloth. Boil corn on the cob five minutes. Plunge both in cold water. Cut the corn off the cob, mix with peppers, pack tightly, salt and fill jars with boiling water as above. Boil in the processing kettle for four hours.

As far as jellies go, the homemade ones are beautiful to behold, delicious to eat, and quite a lot of trouble, if done in the old-fashioned way. Grape, currant and crabapple jelly I am willing to make without pectin—when they do come out well, they are incomparable. For everything else from apple to wine I use Certo. However, if I can find someone to do the shinnying, I make wild grape jelly as my grandmother did.

WILD GRAPE JELLY

For each peck of wild grapes, take a quart of cider vinegar, a handful of whole cloves and half a dozen sticks of cinnamon. Use some green grapes with the ripe and half ripe. Bring to a boil and cook till the seeds separate from the pulp, strain through a cheesecloth bag and measure the juice. Put it back to boil slowly for twenty minutes, meantime heating an equal quantity of sugar in the oven. Add to the juice and boil till it sets up, i.e., until a little on a cold plate will jell. If you have a candy thermometer it would read 225°. Turn into glasses set on a cloth wrung out of hot water.

JAMS

Jams are pretty simple—a pound of sugar to a pound of fruit, boiled in the enamel kettle till the juice starts to jell. Since you don't use any water, you start by smashing the fruit in the bottom of the kettle, adding some more and smashing that till it is juicy enough to heat evenly. Bring it to a boil, add the heated sugar and cook for forty-five minutes. Berries are most often used, with the notable addition of those little blue Damsons that our forebears esteemed beyond all other jam fruits except the beach plums of New England.

Personally, I think conserves are just as easy and rather more fun. They give you something you can't buy, an individual specialty for your table, and they are very little more bother. The basic idea is the same as for jams—fruit and sugar pound for pound—but to conserves are added spices, nut meats, raisins, anything you like.

TOMATO CONSERVE

If you can get or grow the small red and yellow plum tomatoes, they are the ideal point of departure. Otherwise quartered large red tomatoes will do. To every quart take an orange, pare and slice it thin—over the kettle so you won't lose the juice—and dice the rind. Add half a cup of seeded raisins for each quart. Smash and stir to a gurry before you put it on the stove, bring to a boil, add heated sugar and cook over a slow fire for three hours, stirring occasionally to make sure it doesn't stick. When done, add half a cup of walnut meats to each quart. This ought to be packed in mason jars or something you can seal tightly, as it is pretty runny.

GINGER PEARS

Grandmother always made these and aside from being delicious on hot biscuits, they make a tea sandwich par excellence. Her recipe reads:

"8 lbs. Pears peeled and cut into dice 8 lbs. Sugar—4



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(Above) House in Chatham, N. J. All shingles stained with Cabot's Shingle Stain. Architect, William Martin Pareis

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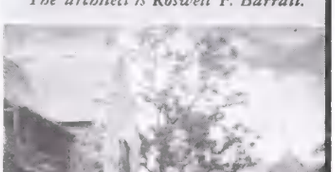
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Lemons (boiled whole)—½ lb. Candied Ginger or ¼ lb. green ginger scraped and sliced thin—Boil all this together 1 hour—Press seeds from lemons and chop rind and pulp—add to mixture and boil 1 hour longer—seal in jars—"

She also gave me a conserve recipe which has proved to be basic. It can be used for any fruit and varied by the addition of anything you think would taste good.

"5 lbs. Fruit put through a sieve—5 lbs. Sugar—2 lbs. Raisins seeded and chopped, juice of 4 Oranges, chopped rind of 2. Cook until thick like jam."

SPICED CHERRIES

But best of all I liked her spiced cherries. These must be black, and, alas, they must be pitted. Do it over a bowl so you won't lose the juice. Then add sugar pound for pound, and to each five pounds of fruit half a teaspoon each of ground cloves, cinnamon and allspice and the juice and rind of an orange. Boil thick and seal in mason jars. This is Something with cold lamb.

Now for the whole fruits, those handsome objects that appeared as "side dishes" on every well furnished table and were the mistress's particular pride. They were often done cold, they took anywhere from a week to two weeks to prepare and they kept forever, improving with every month.

PEACH MANGOES

Here again I quote my grandmother:

"Take firm peaches, slice one side and remove pits. Fill with white and black mustard seed —fasten together with tooth picks and stick a clove or two in each peach—Lay carefully in a crock—Make a syrup of 3 lbs. sugar, 1½ pts. vinegar —Tie whole cinnamon and cloves in bag to suit taste—and boil in syrup—until quite thick—Skim and pour over peaches—Let stand until next day—Pour off syrup and reheat—pour again over peaches Do this every day—until peaches are sufficiently cooked —The last time pack the peaches in glass jars, boil the syrup until quite thick, pour over peaches and seal can same as any fruit—"

This is really less trouble than it sounds and the results are remarkable. Note that the fruit is not peeled pickled peaches often weren't. Her grandmother, course, left them in the crock winter, jars being far too exp sive for anything that would k otherwise.

PICKLED LEMONS

Another crock job and Christie's annual contribution the church food sale. She says:

"Get enough lemons to fill you stone jar and grate the rind o very smoothly. Lay the lemon in salt for a week (she mean plain salt, no water), turnin them every day. Then wipe o carefully and put in the ston jar, sprinkling white mustar seed well through them. Ti in a thin muslin bag thes spices: cloves, mace and nut meg pounded, and a fe cloves of garlic. Hang the ba in the jar. Pour boiling vine gar over the whole, cove closely and set away for fou months, the older the better."

PRESERVED ORANGE

Get the seedless ones and sc the skins clean. Then boil them water until you can run a str through the skin, which will t most of the afternoon. Meanti make a syrup of half a pint (cup) of water to a pound of sug allowing a pound of sugar each pound of fruit. When oranges are done, take them out the water, pour the hot syrup o them, and let them stand in it o night. Next day, cut holes to p the colored maraschino cherries boil the oranges for an hour in t syrup, decorate, pack in jars a pour the hot syrup over them. word of warning—don't get yo oranges too big to go into a mas jar -and don't ask how I fou that out. I'm still disgruntled.

BRANDIED FRUITS

Last but not least in luxu value come the brandied frui Peaches and cherries are the m frequently done, but the Fren always do their Reine Clau plums, very like our Green Gage as well as apricots, pears and ma rons. How they are done depen on how sweet you want them there seem to be two schools thought. Most old recipes in th country use a good deal of suga On the other side they do natu ally sweet fruits like peaches simply standing them for tw weeks in a stoneware jar in pla brandy to cover. I've always mad them sweet since I think th makes a better dessert accessor

First weigh, of course. Peache and pears and apricots should l

d, cherries can be stemmed or stems simply shortened, ber- washed and hulled, plums ied and pricked so they will split. A bag of spices is a able addition to pears.

ook the fruit until soft in a p made of half a pint of water he pound of sugar, allowing a nd of sugar to each two pounds fruit. If this does not make igh syrup to cover the fruit e you cook it, do it in batches, ing the fruit into jars when lift it out. Don't cook too long will shrivel—the standard test pierce with a straw.

hen all the fruit is done, the ip should be fairly rich. If not, it boil hard for ten or fifteen utes, then add a pint of brandy every four pounds of fruit. e off the fire at once, pour over t in jars, seal, label and boast!

NE FRUITS IN BRANDY

he French have an uncooked t melange which is almost end- ly useful. Take four pounds of berries, two of cherries and of strawberries. Cut the stems the cherries in half and wash berries. Put them in a crock in rnate layers with powdered ar between each layer, using a nd of powdered sugar for a nd of fruit. Don't fill the crock te full, then pour over all ugh brandy to cover. Seal itly with paraffin around the er and let steep for a month. n it is ready to use or to mix l seal in jars.

Notes: Nothing containing vine- or fruit acid should be cooked uncoated metal. Store only in ss, stoneware or wood.

Fruits which brown on exposure air may be peeled and put in a l of water with the added juice a lemon to preserve the color. coated with syrup.

Lemon will also help you keep r fingers from turning black.

Conserves are delicious made h brown sugar.

Vegetables are tricky. When you open a jar bring the contents to a boil and hold them there for fifteen minutes, even if you want to serve them cold. Some of them, particularly those containing protein such as peas and beans, have been known to develop poisonous bacteria. This boiling is your measure of safety.

Bacterial growths do not thrive in acids from fruits or vinegar, in brine, in heavy sugar syrups or in the presence of strong spices. Herein lies the whole theory of canning. Your jelly or jam may mold—that's another matter and won't hurt either it or you.

Certain fruits such as lemons, cranberries and rhubarb contain so much acid that they can be simply covered with cold water and sealed in sterile jars.

Strawberries and raspberries can be cured to jam by the sun if your climate is settled. Hull, wash, drain, cover with sugar pound for pound, in layers laid in enamel, earthenware or wooden trays. Cover with panes of glass and set in the sun all day, bringing in at night, until done. The ultimate is Wild Strawberry.

Never use a rubber jar ring twice.

That clear sparkle that your grandmother called "brilliance" in a jelly is obtained by careful dripping. She probably believed only a flannel jelly bag would insure it. But fine cotton will do, or several thicknesses of cheesecloth. It is more important never to squeeze the dripping bag—simply let it drip till it stops.

Also they say the less you stir the fruit before dripping, the clearer it will be.

A thrifty neighbor of mine always boils the skins and juice from peeling peaches along with a handful of pits in a half sugar, half water syrup for three quarters of an hour, strains it through a jelly bag, bottles it and serves it on waffles and pancakes all winter.

THE PRACTICAL GARDENER

NG DISTANCE TRANS- ANTING OF TREES.

Vacaists and others often experie difficulty in getting small s to grow after bringing them n afar. This is especially true evergreens. The latter must handled carefully because the he soil is usually quite different n that of their native hills.

One day I dug up a tiny Pine n my cabin lot in the hills. In ng so I noticed in which direc- certain limbs were pointing and tied a small rag to some twigs on the north side of the sapling. When I got home I set the tree in the ground with the rag on the north side—the way it had been growing. The tree lived.

Another thing I discovered was the advisability of taking as much root as possible. A third help was to fill the hole with plenty of the same soil in which the tree grew, and also a little leaf mold.

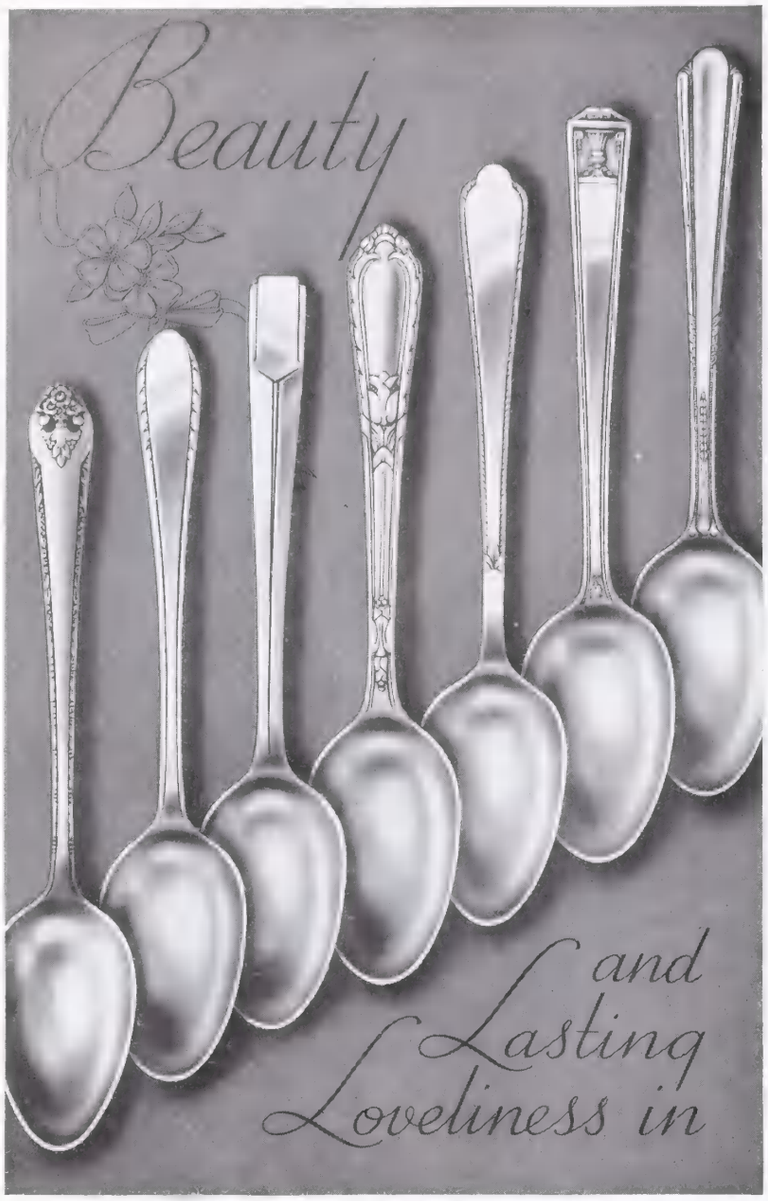
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Twin Falls, Idaho

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DROUGHT RELIEF

Continued From Page 25

then buy back the same needed commodity in far smaller quantities, via tap or sill-cock. But then I was brought up with a rain barrel at every house corner, and the firm conviction that such water was far better for the gardens than any which came from a medicated reservoir. In the June issue of House Beautiful, page 75, is a description, with drawing, of a very clever solution of this problem, exceedingly interesting to the practical gardener. I have even disconnected the downspouts from the roof, and simply let them empty directly on the surface of the ground. Of course, the underground piping to a blind ditch is to be preferred, but the simple method will serve in an emergency.

Another suggestion is the sinking of tile given in the "Log" in this issue, page 74. An adaptation of this process came to me from a vegetable gardener, who raised from eight plants an unbelievable number of tomatoes during the midwest conditions last year. After digging a suitable hole for each plant, another underneath was made with a posthole digger to a depth of three feet, the smaller hole being filled with leaf mold from the woods, and that into which the plants were set—and deeply—filled with loam mixed with well rotted manure. By each tomato plant a tall baking powder can was sunk with the bottom removed and the top extending an inch above the soil. These cans were filled with water several times a day, and the deep root run did the rest. This same idea would work with any fussy perennial, as it contains the two elements for success in drought: the depth of available soil and organic matter.

WHAT WILL GROW. This paragraph should be headed "What Has Grown," for the lists of recommended plants are no theoretical choices, but varieties tried in different sections of the country. They all possess some characteristic fitting them to survive drought conditions, either an ability to send deep roots after water, or a habit of cutting down loss of moisture through their tops when soil moisture is scarce. Many are native plants of their regions, as the wildlings, if they survive at all, must be contented with nature's casual attentions. While some may not be the choices we would prefer for our gardens, their indifference and adaptability to ha ships make them acceptable. I vouch personally for many. T others have come to me rec mended by performance.

SHRUBS. An ornamental mem of the Currant family is *Ri alpinum*, or Mountain Curra with leaves of the type, a greenish-yellow clusters of blo with smooth scarlet fruit, if two sexes of plants are procur It grows 5′ to 8′ high. Lilac Hon suckles, *Lonicera syringantha*, a *L. s. wolfi*, with rose lilac flowe are very fragrant. There are t extremes of Cotoneasters, the *adpressa*, a low creeping type, a *C. apiculata*, deciduous shrub 6′ with bright red fruit. The miliar flowering Quince, *Cydo japonica*, stands heat and co dampness and drought, and t small Amur Maple, *Acer ginna* which only grows to 10′ or 12′ height, is most graceful, and asi from an accommodating dispo tion is valuable for its bright r autumn coloring. The native In berry, *Ilex glabra*, is a hortic tural paradox, for it is typically bog plant, but is perfectly hap in a sandy garden loam with t minimum of moisture. But it do like a thick mulch of leaves. the needle evergreens, the patie Japanese yew, *Taxus cuspidata*, its various forms, *T. sieboldi*, *capitata*, *T. c. nana*, and *T. densa*, is completely satisfactor but keep to the Japanese stra and let the English one alon *Evonymus radicans vegetus* broad-leaved and evergreen, an nothing bothers it in climatic v garies. The Oak-leaved Hydrange *H. quercifolia*, has fine autumn co oring, is a southern native, b will go through a northern winte —or it has for me—and revels i summer heat and dryness.

PERENNIALS. I remember tha when Gertrude Jekyll was first ac vocating the interest of a "gra garden" Americans were scornfu of the idea, as they impatientl averred that by midsummer ou gardens were gray with dust with out any plants of that specific hu being used! That was before th days of dust layers and multitudi nous surfaced roads, to be sure. this prejudice can be forgotten and the ever-increasing love of th gray-leaved plants shows that it becoming so, they form an unex celled beginning for the list o

ht resisting perennials. I of few gray-leaved plants lo not require full sun, and ompaniment of heat and dry- The Artemisias, the various ureas and Cinerarias that Dusty Miller as an alias, s. *Salvia argentea*, Ceras- Santolina, Mullein—I'd take nce on any plant that had foliage. The Globe Thistle, *ops ritro*, might be called in lass, and the whole tribe of rbias, both annual and pe- l. Amethyst Sea Holly, *ium amethystinum*, and Erig- Fleabane, and at the other f the alphabet the Yuccas all e desertlike conditions. Blue *pratensis* and *S. azurea* and *a mussini* provide blue; the *hera missouriensis* and *fruti-* yellow; and *Achillea filipen-* Yarrow, gives white. Then me of these:

chusa italica
chusa myosotidiflora
ental Poppies
tycodon, Balloonflower
bis alpina
ucium flavum, Sea Poppy
tris, Blazing Star
ums
pervivums
enophora
nonia, Ironweed
licularis canadense
lenium
lianthus
phium perfoliatum, Cup-plant

UALS. Many gardeners ad- to the tenet that this is the of plants for drought condi- and there is no gainsaying that many of them do extremely well with exceedingly little moisture, and as some are natives of hot climes, a baking sun does not bother them. As their name is legion I list them by colors.

BLUE—PURPLE

Anchusa capensis
Cynoglossum
Viscaria, Blue Pearl
All Salvias
Love-in-the-Mist
Browallia

PINK

Salvia Welwyn
Salvia Perle Rose
Silene
Scabiosa

YELLOW

African Daisy
Eschscholtzia
Gazania
Tagetes
Sanvitalia
Coltness Dahlias

WHITE

Salvia White Pearl
Argemone
Moss Verbena

Then there are the flowers to be found in all these colors: Petunias, Cosmos (save blue!), Portulaca, Mexican Zinnias, Gaillardias.

Some one may ask what is the point in talking now about a garden to be made for the future? So that you may keep these suggestions as precious data, to be filed away, and taken out next spring when the lush greens and running brooks and dark brown soils oozing moisture lull the gardener's caution into a fatal optimism. That is the time to be shrewd and cunning and prepare for the worst.

REA IRVIN AT HOME

CONTINUED FROM PAGE 23

And if you work fast, you ind Mr. Irvin at his leisurely f finishing the mural on the of the entrance hall.

y must have done wonders the house, to judge by their l recollections of its un- sing character. What the may have lacked in archi- al merit has been compen- for by the quiet distinction furnishing. A good bit of as a gradual process. They the country auctions, scout- ntiques from miles around. se pieces from the collection Irvin uncle are mixed in and there to give the nice which most of the New nd houses of the forties dis- when everyone had a clip- elation somewhere in the trade. (It is surprising how freely these Chinese pieces harmonize with Colonial furnishings.) In the dining room, a table and chairs and fireside bench were the result of auction hunting. A great seventeenth century corner cupboard came from an old house in Greenwich via an antique dealer. There is the same story in all of the rooms, upstairs and down. They show the results of ten years' leisurely collecting, all with an eye to filling some particular spot in the growing house.

The house gains much from its setting, and its setting is lovely. As the house has grown, so have the gardens, year by year. They were planned and planted by the Irvins with as sure an instinct for design as you will find. There is, for example, that constant sense of surprise as you walk about the



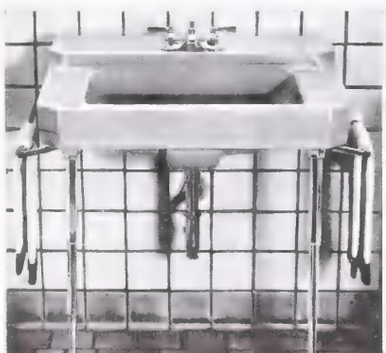


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place: pass beyond a barrier of shrubs and come upon some new garden area that you had not observed before. And that is good landscaping. They have taken care, too, that the vistas from the house shall always be trim and neat. From the terrace off the dining room (where they eat in fine weather till the black flies drive them indoors) an irregular area of green lawn extends in a natural curve till it is stopped by trees at the brook. Toward the pond itself another area of lawn, this one rectangular, separates the portico and another broad terrace from the pond. There are Iris and Tulips planted along the water behind a long line of Hostas, so that when their bloom is past only the bunchy green leaves of these foreground plants are apparent. The same careful planning is shown for the other lawn area. When the flowering shrubs have passed their green remains. Dying flowers in messy beds never disturb the beauty of the vista from these terrace prospects.

To see the flowers themselves you must go to them. There is a circular bed beyond the dining terrace near the upper end of the pond. There is an Iris garden, Tulips and a Rose garden. There is a pleasant scrap of rock garden covering unobtrusively but charmingly a natural change in levels. There is a delightful pool (shown on page 24) which Mrs. Irvin planned, built and planted in the space of ten days. And there is another pool screened by trees and shrubs which is the property of their younger daughter, Barbara. The pool is the dwelling place of one bass (large) and one perch (small). The bass lives most of his life under a rock and dislikes Englishmen. The perch, so far as it is known, has no such nationalistic prejudices.

Behind the Iris garden there is a badminton court where Mr. Irvin works at his weight. When they came to make it, he seized upon the old floor tiles from the bar of the Players in New York and they have been given immortality as the outlines of the court. A rustic pergola offers a place to sit while watching matches, and behind that Mrs. Irvin has built a "gluttons' garden," so called because in it she has planted all the things which reach out hungry roots to rob their neighbors of sustenance. They can fight it out back there under the trees, and it takes all summer. Mrs. Irvin is one of those natural gardeners for whom everything thrives. Her husband says that she has a "green thu—anything she plants will g And you can believe it. There bloom and lusty foliage when you look.

They don't know a great about the history of the place, anyway it isn't one of those a isked New England houses. Indians ever attacked it; Wash ton never passed that way. house itself dates back to a 1840, and once, where the spills water out of the pond, t was a building which housed Tweedy Manufacturing Comp makers of combs and buttons, l of beaver hats. They find no ar heads on the place, but once while, pushing through a thic they kick up the remains of a ver hat. The manufacturing p was gone forty years before t bought the place and giant F dodendrons bloom where it st

In the pond where they s in summer there are fish an huge, friendly bullfrog who h and puffs to scare the Chinese of Wu Hu, the bustling Peking Nellie Smith, the handsome l Siamese, roams the land catches mice for which she is plauded and birds for which is reproved. They keep a cou of horses, too, which Mr. I exercises regularly twice each y But no more wild life—yet.

It is an eager and deligh existence they lead in this ren eled farmhouse off the Newt road. Every Tuesday Mr. I comes to town and spends the at the offices of the New Yor to pass upon the drawings ideas for drawings which h come in during the week. (Yo find him after five-thirty battl over crazy pool at the Player Every Wednesday with a sigh relief he takes the Danbury tr home. His own drawings are done in the country. And in su mer and vacation time the t daughters, Virginia and Barba are home from school to make house more lively. They all they are never going to live in N York again—the Siamese ha city life. Three or four win months each year they spend Bermuda or Nassau. The rest the time they are at Newtow They're a little worried about t future of Shortacres. People beginning to come up that w and they may have to move deep into the country. Where? Th don't know. But looking arou them there is no house to be se so far as the vistas reach. A they reach far in that part of Co necticut.



L. R. Evans, Director of Sheboygan Vocational School, Wisconsin.



Evans home, Sheboygan, Wisconsin.

What Iron Fireman automatic coal firing has done for Mr. Evans it should do for you.

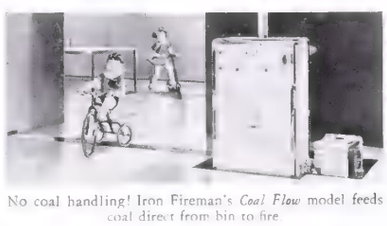
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PLEASE TELL ME

CONTINUED FROM PAGE 54

h to warrant the installation. are useful for garage doors.

NNIS COURT FENCE

st summer I built a tennis court ur own use, but didn't get l to fencing it. I'd like to do iow, as we're getting tired of g balls. Can you tell me some- about metal fences for this pur- -how they should be built, etc.?

Virework for tennis courts s in three standard heights:)′ and 12′. Your choice will d on your pocketbook and ow well your family and ls play. Our own style of im- us driving calls for the e foot size plus two small interested in earning a dime. hree types use posts spaced part, embedded in concrete each 1′ square and 3′ deep. wire mesh spaces should be The wire itself should be gauge.

OLONIAL HOUSE

ir brick Colonial house is now d a dark, unattractive gray. are green shutters. Would it rrect to paint the house white, dd columns at the entrance? house is 99 years old.

o the first part of your ques- we respond with an emphatic White is absolutely correct, will most certainly look bet- han the "unattractive gray" you now have. As to the ns, however, we must cau- you to engage an architect to at bit of work for you. It is easier to spoil the charm of ld house by injudiciously de- d additions than to enhance its y through carefully studied, ntic ones. In your place, hesitate to risk it without an tect's guidance.

FLORESCENCE ON BRICK

e red brick front of our home rred by that whitish rash one on so many brick walls. What e do to get rid of it?

The "whitish rash" you so describe is called efflor- ce, and is caused by rain dissolving certain salts in the and mortar, and depositing on the surface. The obvious dy, therefore, is to keep water f the wall. Pointing the mor- joints with water-repelling ounds (there are a number ese on the market) will help. ttention should be paid to the damp-proofing at parapets and window sills. The entire wall may also be coated with a liquid preparation made for the purpose (there are plenty of these, too). To remove existing efflorescence, use brushes and diluted muriatic acid and water.

? KITCHEN CABINETS

Not long ago, we put new cabinets in our kitchen. We did not pick the kind that go all the way to the ceiling, because they're so hard to reach. But now there's an ugly, dust-collecting space between the top of the cabinets and the ceiling. What would you advise us to do?

A. Put a wood nailing strip along the top of the cabinets and at the ceiling directly above. Stretch a piece of metal lath or plaster board between the two, and plaster over. Paint the ceiling and the new plaster with the same pigment, and your problem is solved.

? CELLAR WINDOWS

In fixing up our cellar to serve as a play room, we find that we must sacrifice one of the two cellar windows. One is in the south wall of the house, the other in the west wall. Which should we block off?

A. If you cannot avoid losing one of the windows, by all means preserve the one through which sunshine enters. It is important to get a beam of sunshine into the cellar, if only for the shortest time each clear day. If sunshine comes through both windows, find out which beam lasts longest. And then, woodsman, spare that window!

? FENCING

I am planning to build a white fence around the twenty-acre grounds of my home. What wood should I use, and what structural points shall I observe?

A. The woods most generally used for fence construction in this country are cedar, chestnut, and pine. Since yours is to be painted, you will probably select the most economical of these woods, which in all likelihood will turn out to be pine. Your local lumber dealer can quote exact prices and estimate quantities for you. Since the area to be enclosed is so large, a four-foot fence would seem high enough, in our opinion. Be sure that your posts (creosoted where they are in contact with earth) are sunk at least 2′ into the ground.

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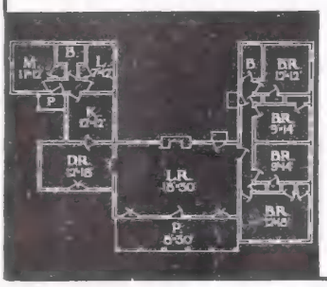


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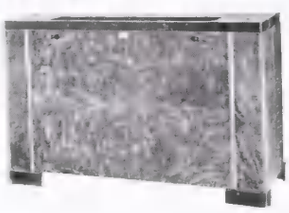
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AUGUST SCRAPBOOK

CONTINUED FROM PAGE 53

for rare beauty order a white trumpet. Beersheba: Lovenest, with a pink cup: Helios, very early; Francisca Drake; Her Grace: Sunrise and the famous pink daffodil. Mrs. R. O. Backhouse, which has come down in price until it is within the reach of the avid collector. Although the quarantine on the importation of these bulbs has been removed, there is still the fiat that they must undergo a process of boiling before being delivered to the purchasers. No one seems to know exactly what this will do to them, but even optimists predict that bloom may be sparse for a year or so. But our American stocks of Narcissus are increasingly excellent, easily obtained and surprisingly inexpensive. This is a bulb family that should go into the ground as soon as they can be obtained, and many houses offer discounts for early orders.

TWO TIPS FOR ROSE BUGS AND WASPS. The garden that had the fewest Rose bugs this summer used a spray of one gallon of water, one pint of molasses and two teaspoonfuls of arsenate of lead. Wasps under a plank board walk were routed out with one third sugar to two thirds borax, the mixture being put down the cracks of the walk. This is an old remedy for ants in hot beds.

AN INEXPENSIVE LAWN. Part of the expense in keeping a lawn up to desired perfection comes in the prescribed generous use of fertilizers. A new white Clover has come into use this year, smaller in leaf than the familiar Dutch Clover, and it forms a more compact, finer textured lawn, spreads rapidly and is persistent. Kent wild white Clover is a true perennial, requires close mowing and, like all Clovers, manufactures its own soil nitrogen by means of bacteria in the nodules on its roots. Thus the person who does not object to a Clover lawn lightly mixed with grass can have a green sward which requires no nitrogen, the most expensive of plant food elements. Professor Ralph W. Curtis of Cornell University says it should be planted in the spring at the rate of two ounces of seed mixed with a quart of dry sand for 1000 square feet. For the same area he recommends fertilization with 7 lbs. of 16 percent superphosphate and one pound of muriate of potash, cost of less than $.40.

SUMMER CARE OF EV GREENS. When the foliage the evergreens takes on a r color during the hot, dry sum months, it may indicate that t are infested with red spide sucking insect which like all tribe saps vitality. They are so that it is difficult to see th Sometimes their presence is i cated by a small white web on tree, and if a white paper is h beneath a branch and the bra shaken vigorously, the tiny spiders may be seen on the w background. This pest can withstand moisture and a sim remedy is to spray the tree w a strong stream of water wh will dislodge and kill the spid As in all spraying, be sure to the under side of the folia Other remedies are spraying w a glue spray or dusting with du ing sulphur.

A NEW POT FOR SEEDLIN In starting the slips and cutti of plants such as Geraniums blooming plants this winter sprigs are usually put in sm pots and then shifted to lar ones. To obviate such a changi of pots, as soon as the slips rooted in the sand flat, put th into the new Tri-pots, the uniq container which has recently be produced. These little pots co in 2", 3" and 4" sizes, and a made from Osmoss, a compou which contains no cellulose, b which does have a high nitrog content, which assists the healt growth of all plants. These p can be placed in the ground or, the case at hand, in a larger p filled with soil, and they gradual disintegrate, making unnecessa repotting with its possible har to root structures. Informatio samples and pots can be obtain from the Osmo Garden Co., 2 North 63d Street, Philadelphia, P

NEW BOOKS

"The Gardener's Companion," week-end book of garden histor literature, botany, humors, tas and enjoyments. By five Englis authors. $2. E. P. Dutton Co.

"Greenhouse Culture for Am teurs," by Edith Grey Wheelrigh Charles Scribner's Sons. $2.50.

"A Woodland Garden," by A. T Johnson. Charles Scribner's Son New York. $5.

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TO OWN OR TO RENT

CONTINUED FROM PAGE 39

TABLE C—FINANCING

vernment appraisal fee	$10
nding institution's ap-praisal fee	20
le policy	35
ker's fee	60
nder's service charge	37
gal fees	80
rtgage tax	40
cording of mortgage	8
*Total	$290

This seems high, and it is. netimes it's higher. But if it ls up to more than 5 per cent the mortgage ($400), someone overloading the camel's back.

e F.H.A. insurance mentioned age 39 will cost us $3.33 per h on the twenty-year plan. s a maintenance expense. should not be included with the of financing. It is in table E. ere are one or two other items accounted for, so that at this of the game the set-up reads:

BLE D—CASH EXPENSES

st of land	$2000
rvey (for architect)	45
surance during con-struction	30
st of financing (maxi-mum: see footnote to Table C)	400
*Total	$2475

This represents our cash out-, though sometimes not all of need be paid at the very outset.

ell, let's say that we've at last d into our house. Now come routine, year-by-year costs. If is most frequently done) our gage is on the Federal Hous- Administration's twenty-year , our expenses work out thus:

LE E—YEARLY COST TO N (20-Year Purchase Plan)

Compare With Table A	*Per Month*
rtgage payment, includ-g interest	$53.60
vice charge	3.28
A insurance	3.33
xes	16.67
e insurance	3.13
	$80.01
	Per Year
	or $960.12
ter	30.00
ting and hot water	180.00
pairs and incidentals	125.00
preciation (at 2½%)	200.00
ctricity and gas	150.00
Total	$1645.12

umed at 2 percent of ap-ised value annually.

We see, then, that except for the initial cash outlay calculated in Table D there is very little difference in the annual cost of renting or owning.

To the total in Table E one might add lost interest on the money we've put into the house, the so-called "equity". If invested in savings or securities this amount of capital would have brought a return of 2 percent to 3 percent, or $40 to $60 each year. However, we may consider that our return on this $2,000 comes later on, when the house is all paid for and we may expect thus to save considerably more per year than the interest on our original $2,000.

Many wise home-owners carry liability insurance in addition to fire insurance, protecting themselves, financially, against the possibility of anyone being injured on their premises. The cost of such insurance should be added to the figures in Table E.

Another question frequently asked is, "Suppose I want to sell, later on. How will I stand, as far as money matters are concerned?" That is difficult to answer, since so much depends upon the selling prices of property in the neighborhood at the time. Obviously, it is impossible to calculate such prices in advance, since so many factors affect them: changes in the character of the neighborhood, conditions in the building industry, new architectural styles.

But, for the purpose of illustration, let's assume conditions to be stable. After twenty years, our land will still be worth $2,000, and our house, having depreciated at the rate of 2½ percent annually, will be worth $4,000. Theoretically, at least, we should be able to sell for $6,000. Our cash expenditures to date will have totaled $31,275. If we receive $6,000 for the property, it will have cost us $25,275 for twenty years' possession of our house, or $1,263 per year, as against the $1,605 found in Table A as a rental cost.

There, then, is the financial picture or, rather, a sketch of it. For we have boldly assumed a set of conditions which will vary for each particular case. The principles, however, will remain the same, as will the general conclusions when the averages are taken into consideration. The decision is yours according to the old formula—"you pays your money and you takes your choice."

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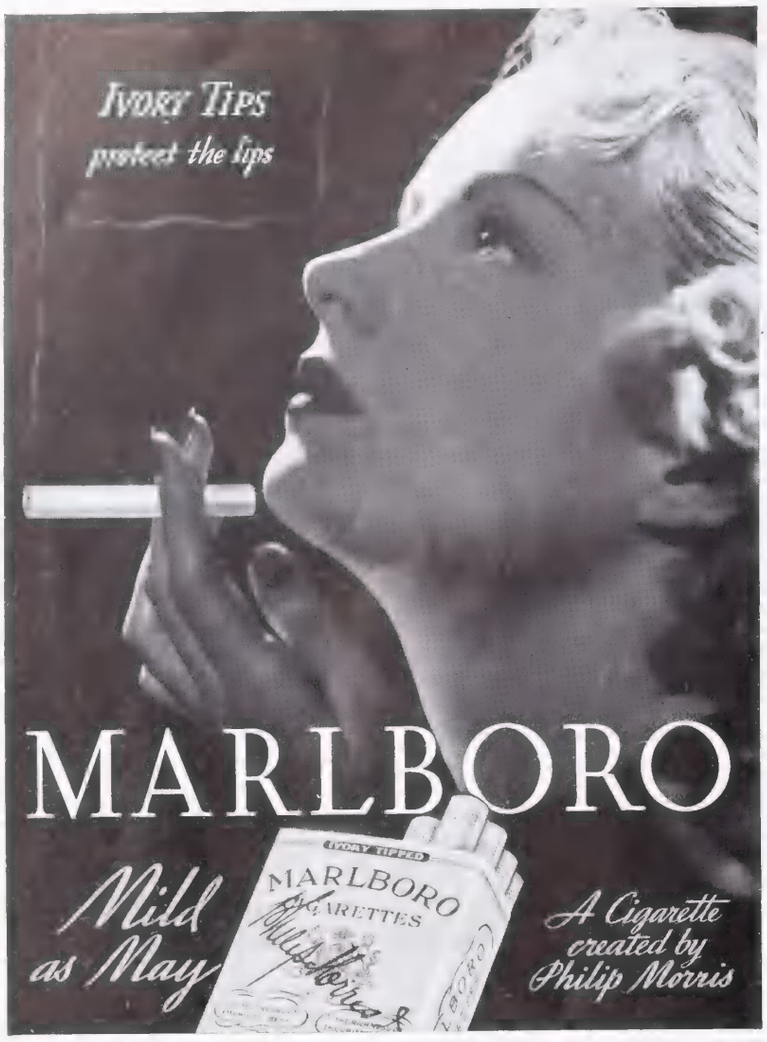
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THE REAL CAPE COD

CONTINUED FROM PAGE 17

and light to the half story above the eaves. They must be studied with care, however. Handled with good taste, dormers can be entirely harmonious on a Cape Cod house, even though the pioneer builders ignored them. The charming example from South Yarmouth (No. 2) proves the point. Double dormers, or anything that threatens a "Dutch Colonial" effect, are perilous, though.

As to exterior surfacing, Cape Cod houses conform, with fair regularity, to three patterns. One is the classic white clapboard. The second reveals a certain Yankee ingenuity—the front of the house is faced with clapboard while the other sides are covered with weathered shingle. Thus the house could exhibit a smiling and well-painted front face and a durable hide elsewhere. The Truro Post Office (No. 3) is a shining example of this canny use of materials. The most typical Cape Cod treatment, however, is the facing of weathered shingle in combination with spanking white paint on the windows, doors and trim. The contrast between weathered cedar and white lead is infinitely pleasing to the eye. Sometimes, of course, the whole shingled surface, except the roof, is painted white. The white ridgepole, another loyal Cape institution, gives a final sparkling accent against the blue of a summer sky.

The Cape is apt to be all smiles in summer, but in less favored months it is swept by some formidable gales. A wide overhanging roof would soon float skyward in some exposed areas. Hence the projections on the houses are restrained and close-cropped, so as to resist the ripping force of the tempest. The gable projection is held down to two or three inches, and the eaves extend but little more. The more carefully calculated eaves terminate with a little horizontal return of the molding, which finishes off the angle in agreeable style. This is one of the few places where the Cape builder undertook a slight superfluity for looks' sake alone. There was more than one touch of New England thrift in these smiling homes. Whenever possible they were built facing due south, which permitted the muntins of the windows to act as sun dials. At precise noon their shadows would be perfectly straight, a fact which has helped a clockless housewife many a time.

The use of green shutters almost invariable on the wh clapboard cottages, which wo seem bald and glaring with them. But the weathered shin houses, already embellished v white painted trim, needed decorative effect of shutters m less, and in many cases they w entirely omitted. Your Cape C der will paint his shutters gr till doomsday, and the occasio cottage that ventures shutters another color is a forlorn outsi indeed.

The Cape Cod doorway is s plicity itself. Sometimes it is white, six-paneled door, protec by shutters and tucked clo under the eaves (No. 7). A nar transom passes across the top the door, and a gracious old br knocker gives the sole touch of nament. More ambitious doorw are framed with a pilaster tr ment and a simple wooden corn There are many variations of th themes, and plenty of creative l tude may be allowed the desig of a Cape Cod doorway.

The early Cape carpenters w more than likely to be farmers fishermen most of the year, builders only upon occasion. T did not make them any less ca ble, however. They built subst tially and well, as many 200-y old houses will prove. Usually t forged their own hinges, latch bolts and weather vanes, and e made their own nails. Their ha hewn shingles were another he warming accomplishment. F surfaces are more pleasant to g upon than that of a silvery he shingle after a century of weath ing by sun and wind and salt Ship's carpenters sometimes fou straight lines oppressive, wh probably accounts for the h roofs which appear on many their cottages. It was easy them to bend and shape wood gables, just as they did for th boats. Here indeed is a peculia uniquely the Cape's own, and that will all but defy duplicati

Trees and a garden and a Ca Cod fence are integral parts of setting of a Cape cottage. Sil Poplars serve as a frame for ma of the early cottages, and nothi could have been more harmonio Old sea captains had the engagi habit of bringing back saplin from foreign lands as living s venirs of their travels, and ma of these are still standing. Ca Cod gardens, of course, deserve

ter all by themselves. One ity in them is unfailing—in- ality. An elaborate, conven- l garden seems out of keeping an unassuming Cape cottage. final and unmistakable touch e Cape Cod fence, that unique joyous institution which gives illiputian touch to the village et. Its function is largely deco- e. It would offer no obstacle he most mediocre hurdler, but es keep out a few stray dogs. fence belongs with the small se only, and looks out of place large property.

Cape Cod house expands rally. It spreads out, not up, there is no prescribed pattern its spreading. In the older ex- les, wings and ells were added ually as the need arose. Often e additions would form a sageway clear to the barn. This was a boon to the chore boy on cold winter nights, as he could do his round of duties well sheltered. This refreshing flexibility permits the modern home planner to include all of his requirements in a rambling Cape Cod house, without any incongruity. If you want a bar or a ballroom, a garage or an aquarium, one bathroom or half a dozen, a carefully studied plan can incorporate them into a house in the true Cape Cod tradition.

Many a house can satisfy your whims and your desire for comfort. A Cape Cod cottage can do this well, but it has something more to offer—an atmosphere of calm, dignified graciousness. By its restful lines, its modest dimensions, its sense of sturdiness and security and well-being, it is capable of transmitting an intangible sense of repose to its fortunate owner.

THE PRACTICAL GARDENER

REEN PLANTING. It is found t the Bamboos, *Bambusa metake* l *Bambusa nana*, are among the st plants to use for effective eening and enclosure. The Bam- may be clipped to severe mality or allowed to grow in own natural form. It remains rgreen throughout the year. It rmonizes well with any plant terial that suggests the southern mes, but obviously will not rmonize with some plants that have in the south that suggest more alpine environment. Gen- lly speaking the Bamboo, used h due consideration to the other nts, is an excellent choice.

Of the Ligustrums the Waxleaf, *gustrum lucidum*, is among the st suitable. There are a few cies of the *lucidum*, but in gen- l they all make dense growth ether clipped or left natural. e foliage is evergreen and of a utiful dark green color which ms a fine background.

The Amur River Privet is quite mmonly used. Frankly, it has en over-used. It is a host for ease and comparatively short- ed, and there are many finer nts to take its place.

Laurocerasus caroliniana, Cherry urel, or Wild Peach, makes an cellent screening plant. How- r, a great deal of care must be ken in planting. Where a hedge ect of matched growth is de- ed the soil moisture content ould be carefully observed. ould one plant in this formal v have just a bit poorer drain- e than the others it will soon p making new growth and die. ten a leaky joint in an under- ground watering system many feet away will moisten the soil enough to kill the plant. Soil formation has a great deal to do with its growth. In some sections the soil is laid in layers or waves, one crest a few feet from the next crest. I have seen Cherry Laurel planted in a formal row where every other plant was on the crest of the soil wave, in this case the crest being a sticky clay and the trough sand. All the plants were on the same contour level, but those planted in the trough of the wave soon died and those planted on the crest did splendidly. It is obvious that too much care cannot be given to the planting of Cherry Laurel. Given proper care and drainage, results are excellent.

Very effective, but of pronounced formality is the Podocarpus hedge. These plants are very upright in growth, and planted close together they make an absolute screen of great height. The Podocarpus should never be used informally, for it has the same character as the Italian Cypress but of a coarser texture and heavier growth.

A great favorite in screen planting is the mixed shrub screen. Among the commonest plants that harmonize well are the Firethorn, the varieties of Ilex, the Pittosporum, the Oleanders, Nandinas, Cape Jasmine and Viburnums. These may be planted in groups or in a mixed enclosure planting. The latter is always of interest to the beholder as the various textures and colors are pleasing in contrast to the commoner use of one species of plant in a border.

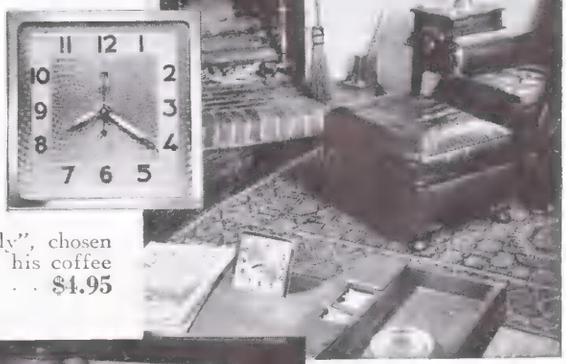
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WORLD CRUISE

THOUGH it's early to be thinking of January in August, it is none too early to think about world cruises. For as long as we can remember the two have been inseparable. About a week after New Year's Eve, one by one the cruise liners slide grandly out of their slips in New York's East River and head down the bay. Three, four months later they are back again with 35,000 miles of seaway under their hulls and a ship's company of the most rested, satisfied customers you will find anywhere. To us, a world cruise has always seemed the utmost in luxury. And with pencil and paper we have worked out the economics to prove that if you can shut up the house or apartment at home there's surprisingly little expense attached to it.

The big news in world cruises this year is that Hamburg American-North German Lloyd is sending out the *Bremen*. There are statistics to prove that she is the largest liner ever to make the circuit, and her owners are out to beat all records, too, on elapsed time. The *Bremen* will be out ninety days and will have been as far as the others due to her speed. So if you like size and speed the *Bremen* is your ship. If these things are no object, the same company will provide you with passage on the *Reliance* which knows her way around the world from experience. The *Reliance*, so her passengers tell us, is one of the steadiest and most delightful cruise ships afloat. (*Continued on page 77*)



CUNARD-WHITE STA

South Africa is a country in which resplendent chieftain in imposing garb like this fellow are part of the usual sight



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JMMER FLOWERING SHRUBS

CONTINUED FROM PAGE 52

romote shapely growth and in ly soils there must be copious ring or leaves may turn yel- and drop. Plenty of moisture- ntive humus added at planting will reduce this later care.

here a spreading shrub is re- ed for a shady stretch, nothing rettier than *Abelia grandiflora*, ch hails from the hills of China the uplands of Japan and ia. It grows 3′ to 6′ high and oms from June to November. pink-tinged, bell-shaped oms are tiny but clustered and ctive amidst the shining, almost green leaves.

have used Abelia as foundation nting at the base of taller ubbery and also as covering for errace slope where grass was practical. It will grow either in sun or shade but prefers a it, peaty soil. Only pruning is a her because so much young wth is killed back each winter. is must be cut away as well as ne of the heavier branches to ourage a stocky development. netimes bushes planted in un- tected areas winterkill, but I e Abelia well enough to take the nce on some losses in unusually d winters. Hot summers are ch to its liking and often re- t in greater hardiness because new wood is more matured.

In a sunny stretch the Chaste ee (*Vitex macrophylla*) will oduce in August fragrant, nicled spikes of charming ender-blue. This Vitex grows m 5′ to 8′ feet high, although severe seasons it may be winter- led to the ground. It is an ex- lent shrub to use as a specimen to space out sentinel-fashion ough a long, wide perennial rder, where its blue flames and palmate foliage are effective.

I like the Butterfly Bush uddleia) set either alone or in flower border, especially ong clumps of golden or white nias or with Phlox and Asters. ese combinations are as charm- in the garden as in bouquets, ere the drooping grace and soft oring of these Summer Lilacs kes them an excellent foil for more strident form and color many of the annuals.

Although supposedly sun-loving, ddleias grow in a shady nook my garden where they are uned back in December to about ". In most years there is some ling back of tops and where this severe mulching of roots in winter and pruning to the ground in spring is advisable. *B. alternifolia*, with lilac flowers, may grow to 12′. *B. davidi* in some varieties will grow 16′ in mild years. Half that height is more usual, but arching, spreading growth is always to be expected. *B. davidi veitchiana* is strong and early-flowering. Ile de France is compact, about 4′ high and pretty for small gardens with its large and beautiful rosy violet blooms. Fortune, a true lilac shade with flowering spikes to 18". and Hartwegi, rosy lavender and very cold-resistant, are newer.

Elsewhere in a sheltered south or western location groups of Sweetbay or Swamp Magnolia (*Magnolia glauca*) will open a modest display of fragrant, creamy cups from June through August. Sweetbay must be moved while in bloom with ball and burlap to moist, humus-filled soil, where it will reach 20′. The bluish, glossy leaves are almost evergreen. The Japanese Magnolia (*M. parviflora*) produces 5" blossoms scented and charming with their scarlet tufts of stamens. Because of its treelike form it may stand alone. It will appear shabby only when the soil is not moist, light and somewhat acid.

An attractive summer-flowering group may be composed of Sweetbay, the Bottlebrush Buckeye (*Aesculus parviflora*) and Summersweet. In full sun the Buckeye, which grows 6′ or 8′ high, produces a greater July abundance of small, creamy white flowers than in shade. In either location it is an attractive, rounded plant effective in specimen groups or in combination with other plants.

Most of the shrubs for July and August tend to be white, or in the blue shades, pleasing cool tones for hot weather. If brighter color is desired, however, St. Johnswort (Hypericum) may be introduced to the border. *H. prolificum* grows to 5′ and for many midsummer weeks produces a wealth of small, fluffy, yellow blooms. *H. calycinum* is low and spreading, nice for the base of taller plantings where, being almost evergreen, it maintains a continuously neat edge. The flowers are 3" across and borne in terminal clusters. Both Hypericums are also attractive for foundation plantings. Sandy soil and a little shade are preferred and *H. calycinum*, which may freeze to the soil in winter, will profit by light mulchings.



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LOG OF THE PRACTICAL GARDENE

CONTINUED FROM PAGE 51

Roses or long sprays of vines to let the sun in, to cut too-drooping tree twigs, or even in firming tall stakes into the ground.

12. BRIDGE. The other aid is a home-made contraption to reach the back of a wide border without tramping on the front, and yet to be able to weed or cultivate comfortably. It is a small bridge made of a wide plank firmly nailed to end pieces and a central section, high enough not to injure young plants and broad enough not to tip over and sink in. I find in these torrid days of high humidity that any help towards serene accomplishment of the task at hand is more appreciated than during weeks when energy is keener. For August is the hardest month to keep going, and there are moments when there is a strong inclination to run for the Cabbage patch on the advice of the old herbal: "If thou desirest to die, eat cabbages in August."

13. HOLLYHOCKS. In my garden there are plants which have to be circumvented and not allowed to follow their own midsummer inclinations. I keep the Hollyhocks going by robbing them of their seed pods, removing each one as soon as it is formed. In this way the patient plant is fooled and continues to create blooms the entire season. When the top of the stalk is reached flowers begin to come on the lower leaf axils, smaller, to be sure, but still colorful. Enough seed will escape the most vigilant eye to selfsow for next year's needs. In choosing the seed pod which I intend to use for my own purposes I have found best results came from one produced early in the season; in fact many experienced gardeners tie a protecting string around the very first bloom to keep its pod from being overlooked later on.

14. COSMOS. This has to be taken in hand as it is apt to put out a rampant and green growth of foliage and yet be shy of bloom. To help such a condition ram a spade well into the ground, not close enough to disturb the equilibrium of the plant, but at an angle that will cut the long feeding roots. Another help when buds seem few at the time bloom should begin is to scatter nitrate of soda sparsely on the ground and water it in well; the improvement will be seen almo at once. Both treatments remi the Cosmos clump what it is the for, and the feeding procedure use for any shy bloomers. Arou plants of the Catmint family, li *Nepeta mussini*, which is now co ing into its second period of flow after the early summer shearin I sink small bottles filled wit ammonia under the foliage, an renew them as the liquid evap rates. This discourages my ow cats and their visiting friends fro rolling on the plants.

15. WATER SUPPLY. A the thermometer soars an the rain refuses to fall, a questio always uppermost in mind is how to bring the garden triumphantly through these trying conditions with the least wear and tear on the disposition, and when the supply of water to be used is at its minimum, methods have to be evolved to conserve every drop. For some years I used tin cans sunk in the ground as a means of getting water to the plant's roots. tall cookie cans with the bottoms cut out, keeping the top rim above the soil so that the earth would not sift in. These work well until they disintegrate, so it was a joy when an inexpensive tile was discovered. Telephone tile it is called in some localities; it is 12" in length and 4½" in diameter. On the banks and under trees these have been sunk about 5' apart. A layer of broken pot shards is put in the bottom to help seepage and prevent the earth's caking. These are filled as many times a day as water supply and energy dictate, and every drop of moisture goes at once where it is needed, and none runs off the surface of the ground into the drain. In this particular section they are most inexpensive, $.09 apiece, and are many times worth the cost and the slight bother of installation. They are used extensively in mid-western gardens where long periods of drought are frequent, and many a tree has been saved by this method of providing a maximum of moisture relief with a minimum supply of water.

16. AUGUST FEEDING. There are two plants, the fall Chrysanthemums and the Peonies, which always remind me in August that it is feeding time for the same reasons, but in quite different manner. The fall bloomers are

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forming their buds visibly, and bone meal and manure water is much to their liking; in fact it always seems to me that I can see the buds swell after each application. Both garden specimens and those in pots require the same treatment. The Peonies are more subtle. They are also preparing for next year's blossoms, but the process is going on under ground, and to assure uninterrupted root and bud development and thus provide for next season's crop of flowers, the attention they receive in August is the most vital of the year. A small application of complete plant food, or a handful or two of fine bone flour for each plant and wood ashes spread evenly over a surface area of eighteen inches, dug in carefully so as not to disturb the roots, supplies the needed food. Water applied to reach the roots, either by a slowly running hose or by temporary small holes a foot deep made with a sharp stick, should be continued until about the middle of the month. From then until late September it does not hurt the Peonies to dry out; their energy for the coming season is already stored.

17. PEONY PLANTING. One year I was fortunate enough to know exactly where new plants were going in next month and had a chance to prepare the ground in advance and let it ripen. Deep and wide holes were dug, well rotted manure was mixed with the earth at the bottom, and the hole filled in with a compost of two thirds soil and one third mixture of leaf mold, thoroughly well rotted manure and sand. The first week in September were planted Walter Faxon, Solange, Thérèse and Marie Lemoine, and they never stopped growing. When the Peony foliage began to rust and look weary, I used to cut it down until I found that its presence was necessary throughout the season for the well-being of the clump, so then I planted nearby Hall's Amaryllis or *Lycoris squamigera*, and the glory of the lavender flowers overshadowed the fading and unsightly Peony leaves.

18. SEEDING. This is seeding time for perennials and biennials—read the excellent article on this last group of plants in HOUSE BEAUTIFUL for July—and today I have sown in the seed bed, a very grand name for a tiny plot of sandy, peaty soil, what seem to me worth while varieties, not usually seen. Pansies, Swiss Giants which give immense flat flowers; Sweet William, *Dianthus barbatus nigricans*, velvet maroon, inimitable with *flore pleno*, a double white (both seed from England); Canterbury Bells, in blue and lilac, pink and white; Digitalis, Lutz hybrids, which provide unusual salmon shades in Foxgloves; Hollyhocks of the Chater strain, in salmon, white, yellow and maroon. Owing to the heat, germinating seed this month has certain requirements to be met—some arrangement of lath and cheesecloth over the frame or bed, and a glass or its equivalent cover at hand to serve as protection against heavy rains.

19. PROTECTION. I have found that a good frame is made with plaster laths and *Cel-O-Glass*, a flexible, transparent, plastic coated material with wire base mesh, easily cut with scissors and fastened with carpet tacks or wire staples. It is light to handle and has saved many a seedling from destruction in a beating storm.

20. OTHER SEEDS. Forget-Me-Nots are also in the list to be sown this month in order to have them in bloom early next year. A solid bed of them with a yellow Primrose edging is not soon forgotten. Pyrethrums and Shasta Daisies I have found to be hurry-up plants that if sown now will be ready to be assigned to their permanent locations in the autumn.

21. TRANSPLANTING EVERGREENS. August 15 is the date I have marked in the Log as safe—in the ordinary season—to transplant most kinds of evergreens, and many have been successfully moved in the latter part of the month. The hole is prepared with special care, twice as large as the spread of the roots of the specimen to occupy it, and 2′ to 2½′ deep. When the tree is set, fill the hole alternately with soil and water, tamping the former and waiting for the absorption of the latter, and being sure the next day that the earth is absolutely firm around the tree. I leave a saucerlike depression around the base and keep this filled with water several times a day. And what is even more important is to spray well the foliage twice during the day, a constant state of moisture above and below being the requisite for success with evergreens moved at this time. To protect newly planted evergreens, or any for that matter, against the



Choice, year old, field-grown roots (NOT DIVISIONS). Select now for September shipment and assure a special pick of the strongest roots.

ADOLPHE ROUSSEAU. 8.5. Early midseason. Dark, lustrous red, shaded maroon $2.00

LADY ALEXANDRA DUFF. 9.1. Midseason. Light pink buds, marked carmine, opening to flowers of a delicate rosy pink $2.00

MONS. JULES ELIE. 9.3. Early. Blooms very large, light rose pink, of dull opaque quality $1.75

MONS. MARTIN CAHUZAC. 8.8. Midseason. Very deep maroon. The darkest colored Peony $3.00

PRIMEVERE. 8.6. Midseason. Outer row of petals sulphur white; center, rich canary yellow $2.75

SOLANGE. 9.7. Midseason. Cream white, tinged buff pink $3.00

THE COLLECTION: ONE EACH OF THESE 6 PRIZE PEONIES
(List Price—$14.50). $12.50
(On 2 year roots $20.00) $18.00

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Max Schling Seedsmen, Inc.
615 Madison Avenue, New York

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THE GARDENER'S BUYING GUIDE

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World's Finest Bulb Catalog—FREE! 32-page, full-color catalog featuring the most desirable Tulip, Narcissus, Hyacinth and other Bulbs. Write now. VAN BOURGONDIEN BROS., DEPT. 54, BABYLON, L. I., N. Y.

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Pachysandra Terminalis, an always green ground cover. $50.00 per 1000; $7.50 per 100. A. E. WOHLERT, 922 MONTG. AVE., NARBERTH, PA.

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Milliken's vigorous, healthy, California Iris will thrive anywhere in U. S. or Canada. New introductions, rare varieties and wide color range. Safe delivery GUARANTEED. New 1937 Catalog describes 250 varieties. Write for FREE copy. MILLIKEN IRIS GARDENS, DEPT. 9, 970 NEW YORK AVE., PASADENA, CALIF.

Surprise Quality Collection. Twenty-five magnificent Iris or ten gorgeous Peonies $1.95—strong, vigorous plants, all named varieties—generous blooming. Both collections for $3.75. Write for interesting catalogue listing 1300 varieties and many new introductions, sent free on request. C. F. WASSENBERG, VAN WERT, OHIO.

Irises and Oriental Poppies—send for free booklet with colored illustrations and descriptions of best improved varieties. Plant in summer months when roots are dormant. Write WEED'S NATIONAL IRIS GARDENS, BOX 123-K, BEAVERTON, OREGON.

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Gardens, Estates, Home Grounds planned and developed. Complete plans, specifications, supervision. ROBERT BRUCE HARRIS, LANDSCAPE ARCHITECT, 750 NORTH MICHIGAN AVE., CHICAGO.

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Dreer's Madonna Lily. Beautiful, fragrant, snow-white. Plant now for May-June blooming. Large bulbs 30c; 12 for $3. Free Catalog. HENRY A. DREER, 216 DREER BLDG., PHILA., PA.

MISCELLANEOUS

Vase Sweet—Keeps the water in your flower vase sweet and clear. Simply add more water as evaporation occurs. Prevents decomposition, discoloration and foul odors. Lengthens the life of your bouquet. 100 tablets prepaid $1. VASE SWEET CO., P. O. BOX 239, MARION, INDIANA.

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You Want Perfect Oriental Poppies In Your Garden. Then get the kind of roots America's finest estates and foremost exhibitors buy. Choicest varieties. Full-bodied roots from vigorous, two year-old irrigated stock. This SPECIAL OFFER brings you perfect Auglaize Oriental Poppies at a price you can afford—Cavalier (deep scarlet) $3.50, Lula A. Neeley (clear red) 75c, Jenny Mawson (peach-pink) 75c; $5.00 value, for only $3.95! Order direct from this advertisement, or send for free catalog. AUGLAIZE GARDENS, BOX 37, VAN WERT, OHIO.

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Tree Peonies. 48 finest named varieties, blooming size: Herbaceous Peonies, 150 best varieties. OBERLIN PEONY GARDENS, SINKING SPRING, PA.

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Garden Tools of exceptional merit. 88-page catalog free. A. M. LEONARD & SON, PIQUA, OHIO.

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Rare Wistaria—An illustrated monograph describing twenty varieties in lavender, violet, pink, red and white, flower clusters up to four feet long; cultural directions and method for the premature production of flowers for ten cents. A. E. WOHLERT, 922 MONTG. AVE., NARBERTH, PA.

STARVED LAWNS *sunburn easily*

Here's a simple beauty treatment that will help you eliminate bare, sunburned spots from your lawn this summer. Give it a liberal top dressing of manured peat moss now and have a velvety, green lawn all summer long. This plant beauty food combines the high nitrogen content of poultry manure with moisture holding peat moss.

It is clean, easy to use and will not burn or leach. And, most important, provides a constant supply of plant food in solution to the roots as it is needed and without waste.

The Peat Institute of America has registered poultrymen in nearly every community from whom you can obtain this inexpensive by-product. Write for free folders and nearest source of supply. Address Dept. H.B.-8.



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Division of Peat Import Corp.
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If you have trouble making your garden grow, the Gardening articles in HOUSE BEAUTIFUL will probably tell you what's wrong. Or write direct to the Garden Editor.

HOUSE BEAUTIFUL
572 Madison Ave., New York

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visits of dogs, I spray the lower branches with one and a half teaspoonfuls of the nicotine solution Black Leaf 40 mixed in a gallon of water, and they avoid any place where this is used as they do not like the odor of the strong tobacco.

22. FERNS. Other plants which can be put into the garden now, and yet are not often thought of in connection with the work of midsummer, are the ferns. When I bring them from the woods, the large tops are cut back, all soil shaken from the roots, and the plants placed in layers. They are then wrapped in wet newspapers for transportation, planted in moist soil, and rarely fail to make a sturdy new growth before winter. Many commercial houses sell fern sods, pieces of root-filled earth, the whole thing to be put just under the surface of the soil.

23. HOUSE BULBS. Unless the bulbs which must be attended to this month are noted down, they are apt to go by the board. Freesias for winter house forcing must be prepared now, for they need a long season. They are deep-rooted and do not like too-shallow pots. They make root and top growth at the same time, hence require no dark treatment, but may be put at once in a fairly light, cool place. In planting, the bulbs should have their top tips just under the top soil, which is always about half an inch below the edge of the pot to allow for proper watering. So much for the indoor garden.

24. OUTDOOR BULBS. Outside get the autumn Crocus into the ground at once. They take about six weeks to bloom, and it is always a thrill to come suddenly upon a mass of the lovely blue and lilac and white flowers, fresh when everything else is s and dry. They are inexpensive a permanent, but must be put i the ground now. A bulb wh often brings disappointment stead of the pleasure its r beauty should afford is the *aurat* Lily. It will bloom one year meager care, but to be lasting holes to receive the bulbs sho be over a foot deep, filled with mixture of well drained pe sharp sand, leaf mold, and so well-rotted manure and situat where the young growth will protected by some shading pla I looked at mine today, and ga them a surface dressing of fin ground bone flour, and piled a new mulch of cool lawn cli pings, to keep the sun's rays aw from the earth over their roo These stately gold band Lilies ca not be stuck in any crevice a expected to perpetuate themselve

25. BIRD BATHS. I foun the bird bath quite dry th morning, and realized that it is t time of year when the birds' na ural supply of water runs low. was impressed upon me by th same reasoning that there must b no neglect in seeing that the re ceptacle was filled once or if nec essary twice a day, for the wate quickly heats in the hot sun Among the thousands of bird bath to be found in gardens, for it i the accessory that is usually th first purchase, many bring only re gret that they are not more com monly in use. Birds do not lik deep water or slippery surfaces Receptacles not deeper than 5" a the centre and ¼" at the edge sui them, sand in the bottom is ac ceptable, a large flat stone in the middle or small stones at the edge meet their approval. Where cats do not create a menace the low hollowed-out stone on the ground attracts many birds.

AUTUMN BLOOMING CROCUS

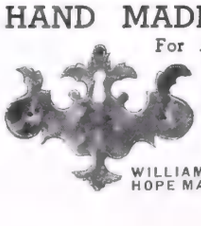


Excellent for planting in lawns, borders and rock-gardens.
SPECIOSUS. Lively, violet blue, veined, with orange-red anthers and yellow throat.
SATIVUS. (Saffron Crocus) Large, purplish lilac, with orange stigmata.
50c for 10; $4.00 per 100
Send for Advance Bulb Catalog
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PRES. PILKINGTON POSTPAID
WINNER OF A SPECIAL AWARD OF THE IRIS SOCIETY OF FRANCE
A gigantic and absolutely hardy flower of delicate mauve, shaded bronze.
THIS TRIAL ORDER WILL BRING YOU A COPY OF **AMERICA'S FINEST IRIS CATALOG**, BEAUTIFULLY ILLUSTRATED IN COLOR, 48 PAGES
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WILLIAM BALL, SR.
HOPE MANOR, West Chester,

COMPASS POINTERS

CONTINUED FROM PAGE 72

m Cunard-White Star comes nnouncement that the *Fran-* will again be starting off due and, after stops at Trinidad razil, putting in at St. Helena r way to South Africa. People it so well last year that they ing it again this year.

nadian Pacific's *Empress of n* completes the quartet of ir world cruises. Like the *onia* and the *Reliance*, she een at it long enough for her s and her officers to have d all the tricks of getting the out of so magnificent a jour- She is especially designed for comfort in tropic waters and boasts a swimming pool, luxurious apartments and a tennis court.

In addition to these planned cruises there are the President liners of the Dollar Line which go round the world constantly in the line of duty. There are weekly sailings from New York and through the Canal with stops on the Pacific. You can have any kind of stop-over anywhere the ships touch. These trips are not cruises in the sense that the others are, but are perfect for those who like to make their own way in their own time.

BEAUTY AFTER BLOOM

CONTINUED FROM PAGE 18

well in bright-colored vases. Hibiscus pods are appealingly nd chunky, while Tulips and re pointed and graceful. The e hips of the Rugosa Rose s lovely as the flower itself. n more exciting than the is are the large green Lotus in the pool. Standing tall and fied above the water they are ly mirrored in its depths. e each one holds its precious of tiny seeds up to the sun ipen before dropping them into the murky depths where start growing.

Anemone pulsatilla, whose blue furry flowers inhabit spring rock gardens, also has seeds worth boasting about. They form a ball fully two inches in diameter, composed of clusters of diminutive crooked pheasant feathers—so they seem! Each feather is tipped with one small seed waiting for the breeze to waft it to its new home.

Blossoms have color, fragrance and beauty, but in these seed pods there is the promise of a million various shades, myriads of different scents, beauty galore—and I like promises!

THE PRACTICAL GARDENER

F PESTS. In August—par- rly during the "dog days"— santhemums, Delphiniums and in other perennials have a ten- y to "brown-up" the lower foli- If these leaves are left on, this wing and browning spreads ly to the upper foliage and nsightly length of stalk, bare afage, remains.

tually the cause of this dis- ging disease is a tiny leaf tode or eel-worm. These worm- sites dwarf and distort the plants, living on from year to in the soil when once they established themselves. Mois- has been found to be a great n increasing the damage done ese minute worms, since they up the stem and move about ne branches when the leaves et with dew or rain, and enter af through its breathing pores. spray made of any standard ine sulphate solution (such as well-known Black Leaf 40) is a good control measure, using it twice a week for three weeks.

However, since moisture enables these parasites to injure the leaves more rapidly, prevention of the latter should be based first of all on increased circulation of air around the base of the plant. This permits excess moisture to evaporate instead of remaining on the surface of the soil and of the stem. In this respect, removing some of the lower leaves of the plant helps greatly to control the activities of these leaf nematodes. The air can then circulate to much better advantage at the base of the plant, and thus prevent much of this discouraging defoliation. As a rule, new leaves in place of those removed will sprout later in the season when danger of this parasitic injury is considerably lessened, so that the gardener need not fear disfiguring the plants.

—IRMA C. PETERSON
STANTON, N. J.

NATURE OK's another Bartlett Cavity





Dotted line indicates extent of decayed area (about 10 ft. high by 12" to 15" wide) when Bartlett Dendricians came to the rescue of this stricken tree back in 1923.



And here you see the tree today. The wound is now nearly healed over. The smooth even growth of new bark over the cavity filling is proof positive of successful cavity work.

Man proposes. Nature disposes. Time alone can prove the effectiveness of Tree Surgery. So let us look back 14 years to 1923, when the house above was under construction for Mr. D. L. Webster of Maplewood, N. J. The owner was worried about a handsome, though badly decayed oak near his driveway. Must he lose this tree? Here, Bartlett entered the picture — undertook to save it. The decayed area was cleaned out. Then treated by the Bartlett process, using "Flexifil" — a material which has practically the same porosity, flexibility, and expansion coefficient as live wood — and the famous "Heal Collar" by which the new growth seals the cavity against moisture and disease. Within a few weeks the new bark started to grow over the filler margin. Each year the wound became smaller. Today, only a narrow strip of the "Flexifil" shows. And if this "rate of heal" continues, as it doubtless will, the opening will be entirely covered by the new growth within three years. (See photograph below.) What a world of satisfaction there is in seeing an otherwise doomed tree saved by scientific surgery! May we have the Bartlett Representative inspect your trees?



High technical skill backed by years of exhaustive research enables Bartlett to offer an unconditional "Lifetime Guarantee" on Cavity Work. Every Bartlett "Lifetime Cavity" is identified by this BRONZE MEDALLION affixed to the trunk of the tree, and by a "Lifetime Certificate" issued over our signature to the client.

The F. A. BARTLETT TREE EXPERT CO.
Tree Research Laboratories and Main Office
Stamford, Conn.

Bartlett Service is available in every community from Maine to the Carolinas. Write us for the address of the Bartlett Representative nearest you.

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If the merchandise is offered in a HOUSE BEAUTIFUL advertisement bearing the little telephone symbol of our Phone to Find Who Sells It Service, the answer is easy and quick. Just phone your nearest exchange as listed here at the right, ask the operator "Who sells in the August HOUSE BEAUTIFUL?" and you will at once be given the name of your local dealer. No charge—no questions asked—always at your service, night and day, Sundays and holidays.

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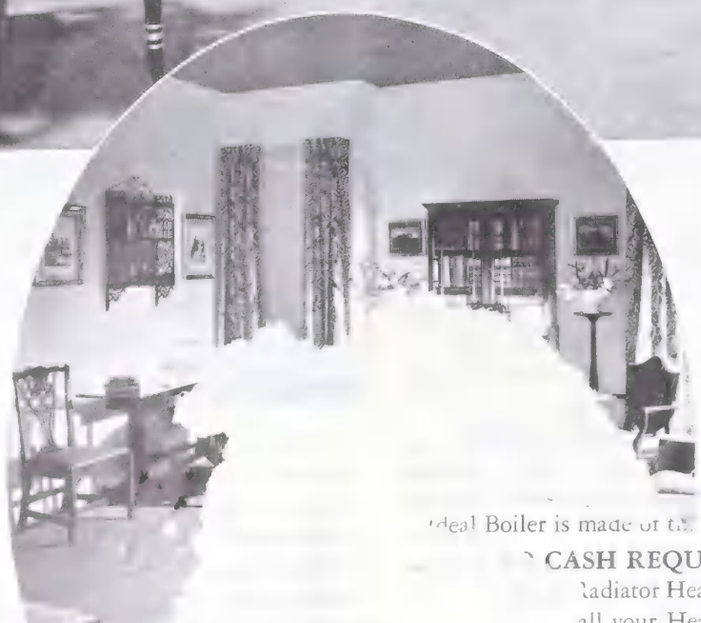
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G ROOM with collectors' pieces.) Sloane decorators are now ready you with new Fall decorating . and in the Four Centuries Shop re many new "finds" to add to ollection. Among them are the s illustrated. Pair of decorated side $145 each. Canterbury, $95. n card table, $150. Lacquer tray dern base, $140. Wing chair in $350. Venetian mirror, $550. lustres, pair, $375. *Third Floor*



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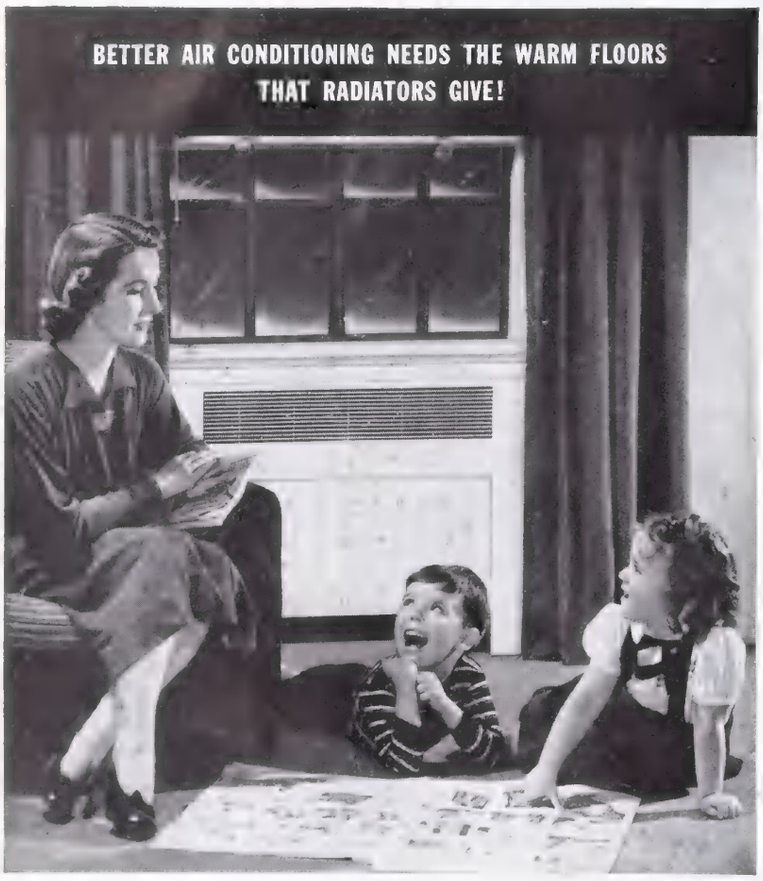
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A houseful of guests—smoke-filled rooms—P. C.* often calls for circulating air from ducts—but without heat!



When you have a houseful of guests and want circulating air without heat . . . that's when you need an air-duct system and a radiator heating system capable of independent operation.

Ordinary air-conditioning provides air circulation only when the thermostat calls for heat . . . but the New American Radiator Conditioning System gives you a constant supply if, as and when you want it, even when no heat is required.

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* PERSONAL COM[illegible]



To locate nearest American R[illegible] dealer look in your classified te[illegible] directory under "Air-Conditio[illegible] tractors" or "Heating Cont[illegible]

LISTEN IN! American Radiator Firesid[illegible] . . . every Sunday 7:30 P.M. E.D.S.T. W[illegible] Network.

ERICAN RADIATOR

[illegible] HUMIDITY. CLEAN THE AIR. CIRCULATE THE AIR. GIVE [illegible] WARM EVERY ROOM EVENLY. SUPPLY YEAR-ROUND [illegible] DOMESTIC HOT WATER.

Conditioning begins with HEATING

BETTER AIR CONDITIONING NEEDS RADIATORS TO INSURE UNIFORM WARMTH IN EVERY ROOM!



For radiant living—morning, noon and night—your P. C.* requires uniform heat in every room.

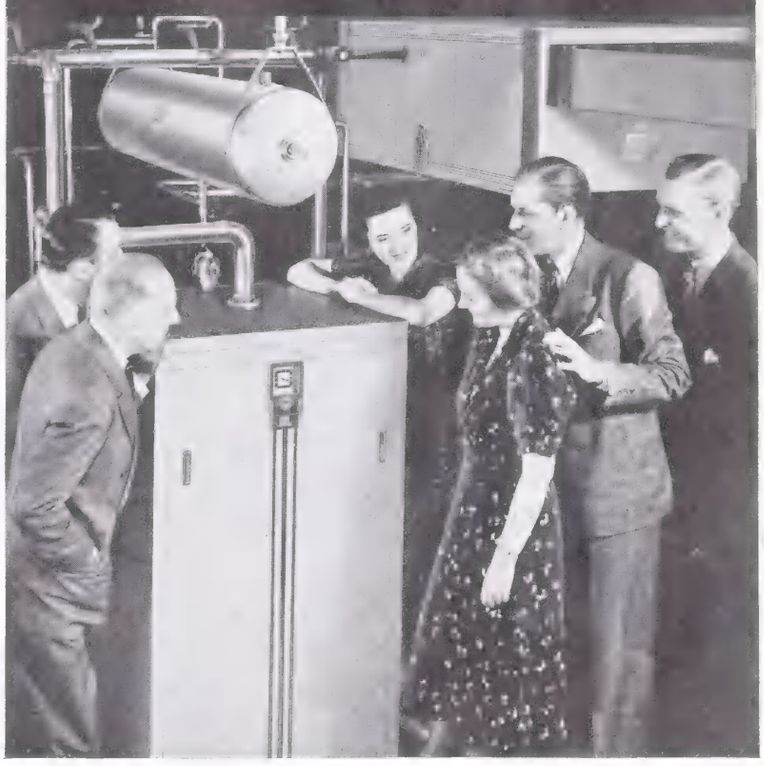


To ensure warmth in every room of the skyscrapers of America, architects and engineers specify American Radiator Heating . . . and to ensure warmth in your own home, simply specify the world-famous . . .

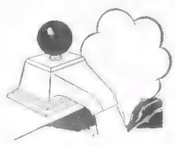
AMERICAN RADIATORS & IDEAL BOILERS

They begin below $100 for very small homes . . . or for more you can install the New Model "A" System, which is the last word in scientific heating . . . Or, you can have the magic of the new warm water systems, with copper pipe and new thermostats that maintain uniform temperatures and constant RADIANT HEAT.

BETTER AIR CONDITIONING NEEDS A RADIATOR SYSTEM TO SAVE HUNDREDS OF DOLLARS IN HEATING AND HOT WATER COSTS!



Over the years fuel and hot water cost more than your heating or air conditioning system.



Year after year you save Service Dollars with American Radiator Heating, because the domestic hot water supply is part of the system . . . year after year you save Fuel Dollars because of the scientifically designed, water-backed boiler surfaces that get more heat out of less fuel . . . and year after year you save Repair and Replacement Dollars because your Ideal Boiler is made of time-tested, corrosion-resistant cast iron!

NO CASH REQUIRED. PAYMENTS TO PLEASE!

Get American Radiator Heating now . . . add Arco Air-Conditioning now or later! . . . Call your Heating and Plumbing Contractor, and mail the coupon NOW.

CONDITIONING SYSTEMS

EASILY INSTALLED WITHOUT WEAKENING FRAMEWORK OF TWO-STORY HOUSES. SUMMER COOLING WHEN DESIRED. ARCO AIR-CONDITIONING CAN BE ADDED TO ANY GOOD RADIATOR HEATING SYSTEM.

AMERICAN RADIATOR COMPANY
DIVISION OF AMERICAN RADIATOR & STANDARD SANITARY CORPORATION
50 West 40th Street, New York, N. Y.
Send me your free booklet about Better Air-Conditioning

Name
Address
City or Town State HB9

LIGHT CONDITIONED *for* SEEING, COMFORT, BEAUTY



Light Conditioning plays an important role in these rooms of House Beautiful's *1937* Bride's House. *The ceiling fixtures and I. E. S. Better Sight Lamps are arranged to provide light for seeing, comfort, and beauty.*



LIGHT CONDITIONING provides the right amount of light and the right kind of lighting for Seeing, Comfort, and Beauty wherever eyes are used in work or play. In planning your new home, or renovizing your present one, be sure to give it the advantages that Light Conditioning offers. Light Conditioning is neither expensive nor difficult. But it is very necessary to the comfort and well-being of your family . . . and one of the most economical ways of beautifying your home.

You will find, for example, that the new I. E. S. Better Sight Lamps can go a long way toward Light Conditioning the average living room, because they are scientifically designed to give several times as much useful light as ordinary lamps. Your local lighting company probably has one or more trained Lighting Advisors whose services are offered free of charge. Phone them and they will gladly show you how to Light Condition your home.



NEW ILLUSTRATED BOOKLET GIVES A. B. C. OF LIGHT CONDITIONING

General Electric's new free booklet tells exactly what you want to know about Light Conditioning. Gives easy, practical and inexpensive ways to make seeing easier and safer for your family. Send for your free copy. Write General Electric Co., Dept. 106-HB, Nela Park, Cleveland, Ohio.

To get all the light you pay for and to help your portable lamps and lighting fixtures give the maximum light, use the new and brighter MAZDA *lamps made by G-E — the kind that* Stay Brighter Longer.

GENERAL ELECTRIC





"SEEING IS BELIEVING"

Leading stores selling I. E. S. Better Sight Lamps have arranged a special "Seeing Is Believing" demonstration showing how and why these lamps give more useful light than ordinary lamps. Ask them to show you this difference by measuring the light with a Light Meter. General Electric does not make I. E. S. Better Sight Lamps but is glad to publish this in the interest of better sight.

HOUSE BEAUTIFUL combined with HOME & FIELD September 1937

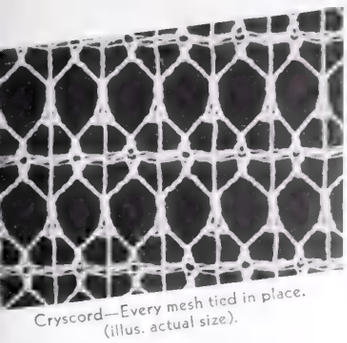
House Beautiful combined with Home & Field is published the twentieth of the month preceding date of issue by Hearst Magazines Inc., 572 Madison Avenue, New York, N. Y. SUBSCRIPTION $3.00 a year in the United States and its possessions; in Canada, $3.50. Pan-American countries and Spain $4.00 a year. All other countries, $4.00 a year. Entered as second-class matter, April 2, 1924, at the Post Office, New York, N. Y., under the act of March 3, 1879

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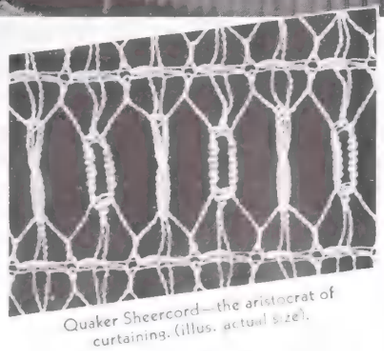


American Home arranges a modern window with QUAKER NET CURTAINS

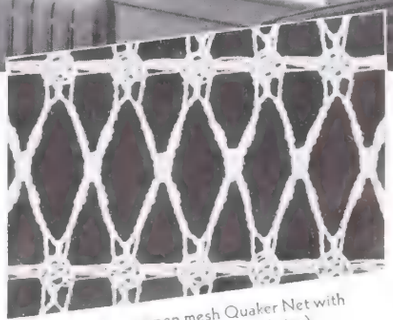




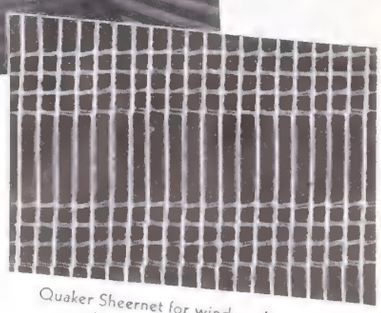
Cryscord—Every mesh tied in place. (illus. actual size).



Quaker Sheercord—the aristocrat of curtaining. (illus. actual size).



Cryscord—an open mesh Quaker Net with "difference". (illus. actual size).



Quaker Sheernet for window demanding simplicity (illus. actual size).

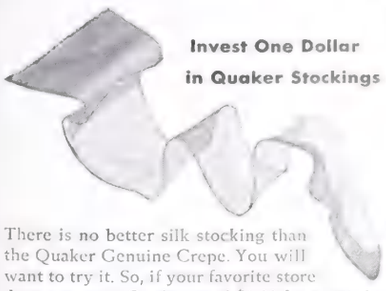
SO SHEER and lovely that they *look* delicate, are the new Quaker curtains. Not a woven cloth but a delightful web of thread strongly tied in place, that continues to look like new after years of wear and many washings.

Look at the illustrations on this page. These are some of a myriad of meshes Quaker offers for choice of exactly the net to suit your room. Notice the variety presented! Large, heavy-thread net for the masculine room; dainty, fine-thread webs for feminine rooms; restrained meshes for formal rooms. And all, because of mesh construction, hang in graceful folds.

Insure the durable loveliness of your windows by selecting Quaker curtainings.

This Book Will Help You With Your Windows.

Window decorating problems found in typical homes—and their solutions. More than 50 photographs and pages of helpful information. Send 10 cents to Quaker Lace Company, Dept. B97, 330 Fifth Avenue, New York.



Invest One Dollar in Quaker Stockings

There is no better silk stocking than the Quaker Genuine Crepe. You will want to try it. So, if your favorite store does not carry Quaker send $1.00 for a pair in the latest suntan shade. Specify your size, please. Quaker Hosiery Co., 330 Fifth Ave., N.Y.

THE SINK THAT SAVES YOUR DISHES



— BECAUSE IT'S EQUIPPED WITH THAT NEW GE DISHWASHER



—AND BECAUSE IT'S MADE OF RESILIENT MONEL

THERE are two reasons why this lovely Monel sink is kind to your china . . . and gentle to your glassware:

First because there's a General Electric dishwasher tucked away in that sink—just to the left of the bowl. You'll find it a fast-worker . . . and a careful one. It doesn't encourage your glasses to develop rough edges. It helps prevent those ugly little nicks from appearing on your best set of china.

The second reason why this sink saves your dishes is that Monel is resilient. It acts as a shock absorber. In a recent test six plates were dropped upon a Monel sink from a height of six inches. Nothing happened. Not a sign of a chip. Not a trace of a crack.

Yet the same drop onto an ordinary sink made all six plates candidates for the trash can.

In every other respect, Monel is a model metal. It *thrives* on rough treatment. Hard service merely makes it more lovely and lustrous. When Monel enters your kitchen, it's "in for life".

And through the years its one purpose will be to make your days easier. These smooth surfaces are a pleasure to clean. Substances which tend to make stains cannot penetrate Monel. Consequently, stains are never permanent. They are easily and quickly removed with common household cleansers.

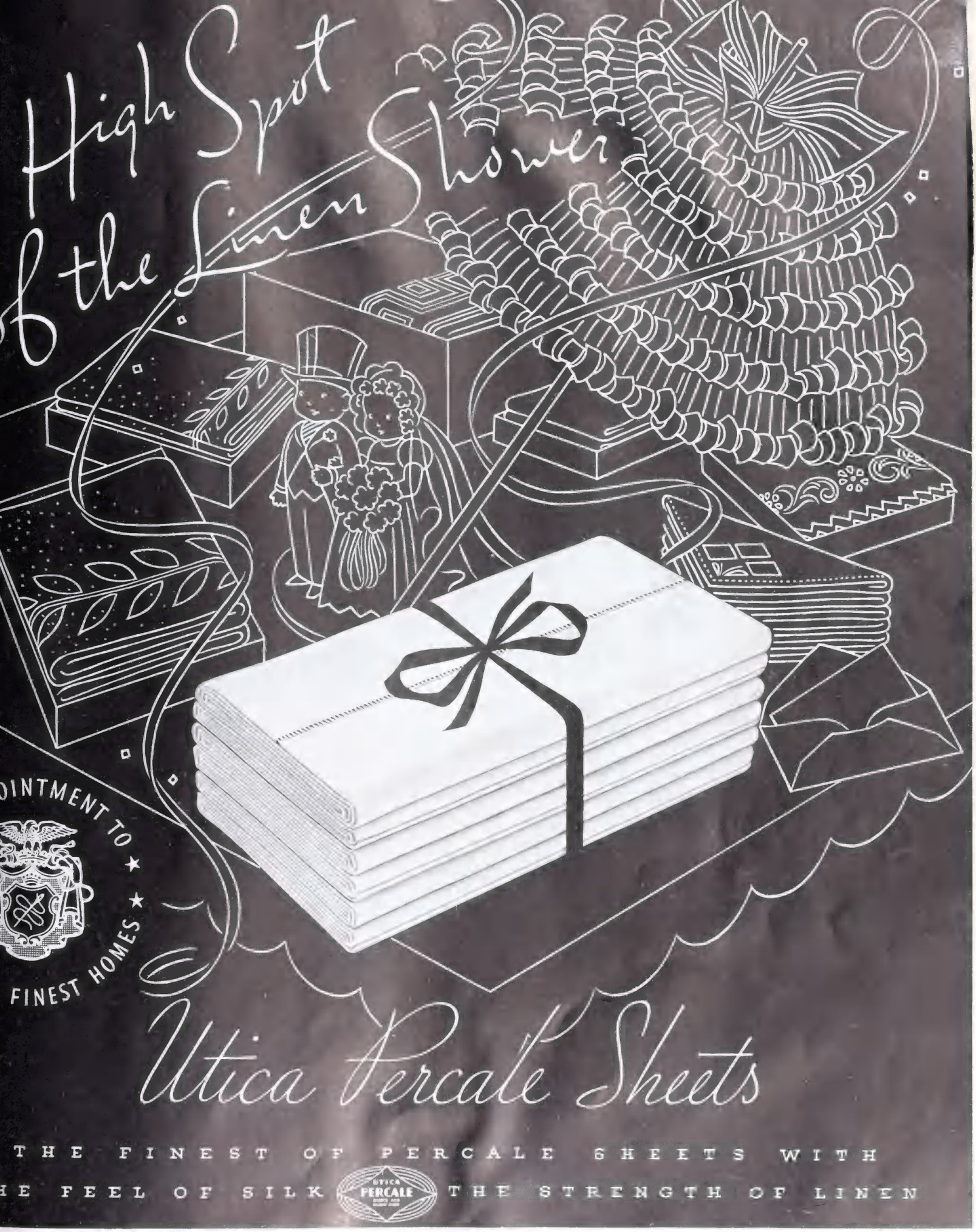
For full information about Monel sinks and Whitehead steel cabinets, write to Whitehead Metal Products Co. of New York, Inc., 304 Hudson Street, New York, N. Y. For information on Monel address The International Nickel Company, Inc., 73 Wall Street, New York, N. Y.

The range in the illustration above is the new GE Imperial "60" Range with Monel top, made by the General Electric Company. The Monel sink (also illustrated below with all doors open) is equipped with the new GE dishwasher and with the GE Garbage Disposall. Monel "Smartline" table comes from Mutschler Bros. Co., Nappanee, Ind. Steel wall and base cabinets and Monel sink are made by Whitehead Metal Products Co. of New York, Inc. Whitehead also makes rust proof Monel tanks for hot water and automatic gas water heaters.



Monel inherits from Nickel its finest qualities—strength, beauty and ability to withstand rust and corrosion. When you specify metals, remember that the addition of Nickel brings toughness, strength, beauty and extra years of service to steels, irons and non-ferrous alloys.

2/3 NICKEL + 1/3 COPPER = MONEL



Lustrous to the eye—luxurious to the touch, Utica Percale sheets have justly become the aristocrats of fine bed linen. Woven with 50% more threads than ordinary sheets—to assure lasting loveliness.

Phone to Find
WHO SELLS IT
SEE LAST PAGE

UTICA & MOHAWK COTTON MILLS, INC., UTICA, NEW YORK

★ OLD "YORK STATE" STAIRCASE IN MACY'S ANCESTOR HOUSE WHEREIN WE RE-CREATE THE GRACIOUS ERA 1780-1860 IN NEW ★

"American Ancestor" MAHOGANY





IF you want to capture the secure hospitable charm of our early gen try's great houses, you might spen years, a fortune and a good part o your strength searching antiques i New York, Pennsylvania, Connec ticut, Massachusetts. Or you migh realize that we've done that *for* you collected pieces of rare and harmon ious flavor from the span of yea 1780—1860 . . . and had them repro duced with infallible accuracy. I Macy's Ancestor House, there no sugary Victorianism, no corn-fe Coloniana . . . but an urbane characte as charming in your town or countr house as it was when it first grew ou of our young republican civilizatio



There are over 100 pieces of "American Ancestor" Mahogany in the collection. Each is a masterpiece of design and finish. The staircase was lifted by its roots from a fine old Colonial house, and brought to New York. We show a corner of the daughter's room at your right. Ancestor Mahogany House is on the ninth floor at 34th Street and Broadway in New York.

★ MACY'S ★





INTERNATIONAL STERLING'S NEW ENCHANTRESS

Oh, to be getting married in the fall of 1937! For Romance is back after long years of exile, bringing flowers, flounces, the *susurrus* of silken petticoats. Once more, it's smart to be lovely.

Yet, we keep much that modern design has taught us. The decorator orders floral paper for three walls, then panels the fourth with sleek-surfaced wood. The couturière does not forget line in her quest for charm.

So, too, the silver designer. For International Sterling's new pattern, Enchantress, he takes a mirror-clear panel of silver, balanced and keen as an arrow, carves a simple bit of reeding on either side, and then bursts forth with delicate little spirals of bloom. Here is silver that feels at home with fine modern crystal, new damasks, and the traditional elegance of garden-flower china.

Jewelers are glad to make it easy for you to own International Sterling. Ask about Budget Payments or The Lay-Away Plan.

International Sterling is made by International Silver Company, Meriden, Conn., largest manufacturers of silverware, whose predecessors made spoons of solid silver over one hundred years ago.

Hearing things at night



There's a thief in the House..

As night air cools off the house, weird creaks and strange clumpings raise visions of "bogey men." But dead air is the real bogey, the unseen thief that steals health away . . . all day long.

Dry, stagnant, unevenly heated, laden with dust and germs . . . the dead air we live in from October to May irritates the throat and nasal passages, paves the way for colds and flu.

Bryant *Gas* Winter Air Conditioning changes all that, health-conditions the air in the house. It (1) heats the air uniformly, (2) humidifies it correctly, (3) circulates it gently to every room, (4) filters out dust and dirt.

GAS + BRYANT =
Perfect Health and Comfort

Gas is cleaner. Gas is carefree. Gas is completely dependable. Therefore, the ideal modern fuel.

In Bryant heating equipment these and other advantages of gas reach their peak; not just in Winter Air Conditioners but also in Bryant Gas Boilers, in Bryant Forced-Air Heaters for small homes, and in Bryant Conversion Burners.

Get all the facts. Ask your gas company or heating contractor, or write to The Bryant Heater Company, 17871 St. Clair Avenue, Cleveland, Ohio.

Let the pup be your furnace



man . . . and weatherman, too.

HERE ARE BRYANT'S
WINTER COMFORT MAKERS



WINTER AIR CONDITIONERS
(1) Heat, (2) Humidify, (3) Filter, (4) Circulate the air automatically. Six sizes, one to fit every home.



FORCED-AIR HEATERS
Automatic gas heat at low cost. For small homes or auxiliary, between-season use.



BRYANT GAS BOILERS
Better boilers for steam, vapor or hot water systems. Built by the builders of the original gas boiler. A size for every need.



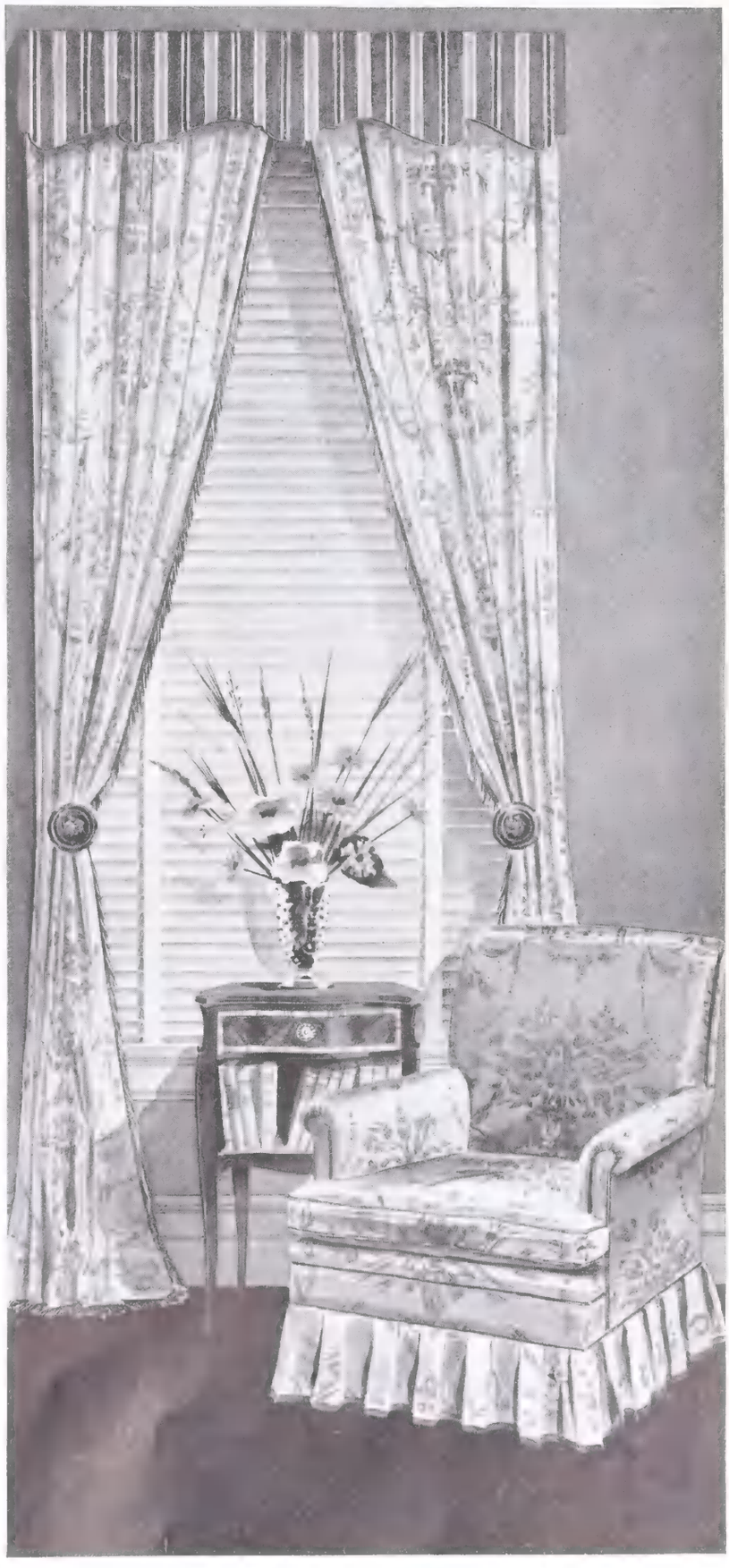
HEART OF THE BRYANT GAS HEATING PLANT, the automatic controls that run it for you. Bryant builds them specifically for gas. Absolutely dependable, they save on fuel.

GAS HEATING **BRYANT** AIR CONDITIONING

Now Sloane Introduces

Damask of Silk and *Bemberg** Yarn . . .

by Schumacher



Every woman knows Bemberg
-aristocrat of man-made yarns. For many years it has
layed an important part in her wardrobe. It will now be
velcome news to her that this highly successful Bemberg
arn has been combined with pure silk to make the loveli-
st drapery and upholstery fabrics for her home. This
ew fabric has the suppleness of drapery fabric *plus* the
trength of upholstery—so it is admirably suited to its
ew role. The damask illustrated was created by the
Waverly Fabrics division of F. Schumacher & Co., and is
ow presented by W. & J. Sloane. The ensemble and the
damask by-the-yard may be seen in the Fabric Depart-
nent. Seven decorator's colors—nattier blue, silver, egg-
hell, reseda green, wood rose, gold. $5.65 a yard.

Fourth Floor

SLOANE'S NEW HOUSE OF YEARS,
opening late in September, will feature the fabric shown here . . . a rich Waverly damask of silk and Bemberg yarn by Schumacher.

W & J

Sloane

IFTH AVENUE AT 47TH · NEW YORK

ASHINGTON D C, SAN FRANCISCO AND BEVERLY . ALIFORNIA

BEMBERG is the registered trade mark of American Bemberg Corporation

PATRICK HENRY KNEEHOLE DESK

Depth 36"—Length 36"—Height 30"



Copied from the original even to the handmade brasses, this piece may be found in Henry Ford's Replica of Patrick Henry's Virginia mansion at Dearborn. $169.50

DELIVERY CHARGES PREPAID EAST OF THE MISSISSIPPI FOR CASH WITH ORDER.

Send for our Booklet.

J. E. Caldwell THE VIRGINIA CRAFTSMAN INC.

222 EAST 46TH STREET, NEW YORK, NEW YORK

We guarantee our furniture reproductions against future depreciation in value.



window



Full size **STERLING** silver, substantial weight, five-piece service. Tray to match, heavily silver plated. Total price, $135.00. An outstanding value. Will send on approval.

UNUSUAL OPPORTUNITY

To fill in your inactive and obsolete patterns of flat silver at substantially less than new merchandise. We have accumulated more than two hundred of these patterns, such as:

Bridal Rose — Lily-of-the-Valley
Canterbury — Louis XV
Frontenac — Medici
Georgian — Norfolk
Les Cinq Fleurs — Orange Blossom
Lily — Violet

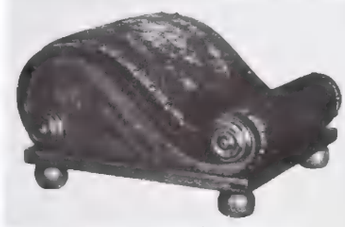
This silver has been refinished and is offered in first-class condition and materially under the price of new silver.

UNUSUAL SILVER

We have one of the largest stocks of unusual silver in the United States, consisting of Tea Services, Compotes, Pitchers, etc., by America's leading silversmiths, also foreign makers.

Correspondence solicited
Silver sent on approval

JULIUS GOODMAN & SON, INC.
43 South Main Street
MEMPHIS TENNESSEE



Charming and Quaint

• • • • Copied by skilled native craftsmen of Southwestern Virginia highlands from original made in Boston in early Eighteenth Century—this attractive, fanciful footstool lends a subtle note of character and dignity to any furnishing scheme. You'll love doing needlepoint for it; however, it comes to you ready for use, upholstered in antique velvet, choice old gold, blue, rust, wine. Hand made, solid Walnut, dull rubbed finish. At base 12" by 14" by 9" high. Price—sixteen dollars, express collect.

Write for illustrated folder

ISABEL IMBODEN SHEEN
HANDICRAFT SHOP
BRISTOL - VIRGINIA

INTERIOR DECORATION

FOUR MONTHS PRACTICAL TRAINING COURSE

Fall Term Commences October 4th

Intensive training in the selection and harmonious arrangement of period and modern furniture, color schemes, draperies, wall treatments, etc. Faculty composed of leading New York decorators. Cultural or Professional Courses. Also two-year course in Design. Day or Evening Sessions. Send for Catalog 5-R

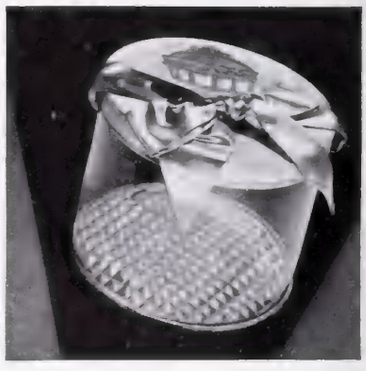
HOME STUDY COURSE

Those who cannot come to New York may take the same subjects by the Home Study method. Receive daily personal assistance from our regular Faculty. No previous training necessary. Practical, simple, authoritative and intensely interesting course. Required a few hours weekly in your spare time. Start at once.
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NEW YORK SCHOOL OF INTERIOR DECORATION
515 Madison Avenue • Established 1916 • New York City



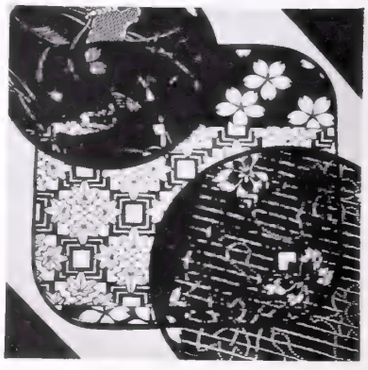
THIS eighteenth-century gallery table is entirely handmade by men who believe in the value and beauty of oldtime craftsmanship. That they are right is reflected in the charm of its mellow finish and the true artistry of its design. Hand-carved out of Cuban mahogany, the table has a flaring pierced gallery and cabriole legs with claw-and-ball feet. It stands 28 inches high with a top 21 inches wide. Danersk Craftsmen, Noroton, Conn.



BY THIS time, we're all beginning to wonder how we ever got through life without that marvellous invention—the transparent hat box. Rummaging is a thing of the past, and nerves are much calmer. This de luxe model has a hand-painted top adorned with a large satin bow. It is $7.50. With a hand-quilted and perfumed satin pad for the bottom. $1.50 extra. Eleanor Beard, 446 Park Avenue, New York and 700 N. Michigan Blvd., Chicago.



WITH the vogue for things Mexican, Fred Leighton's shop is having a well merited popularity. Here you will find all manner of diverting objects. For example, the Mexican peasant chair shown here. This has a hand-woven rush seat and the hand-painted decoration is reminiscent of the famous old blue and white Talavera pottery. It comes in various colors and other designs and costs only $4.50. Fred Leighton, 13 East 8th Street, New York.



JAPANESE artists who created the lovely stencils used to dye their silks would be surprised to see the many ingenious ways these are being used today. At Yamanaka's, 680 Fifth Avenue, New York, we found delicate brown stencils, placed between glass held together by a gay lacquer rim, making decorative little trays, plant stands and tea tiles. 8" square, $3.25, 7" in diameter, $2.50, and 6" in diameter, $2. There is a small extra charge of 25¢ for mailing.

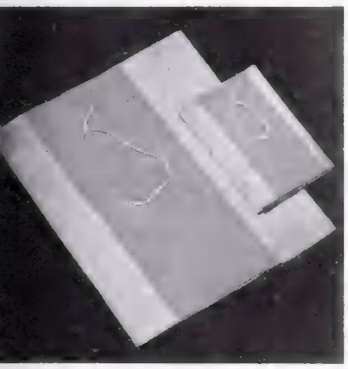
Wherever you live, the merchandise shown on these pages is within your reach. Write the shop or store mentioned for quick delivery

shopping

HAYNES-GRIFFIN, Inc., 373 Madison Avenue, New York. as made a valuable contribution to usic lovers by compiling an album ontaining the outstanding works of ne late George Gershwin, one of merica's greatest contemporary com-osers. This album comprises eleven 2" records, comprising Piano Con-erto in F, Rhapsody in Blue, Strike p the Band, American In Paris and orgy and Bess. The price for the omplete set is $17.50.

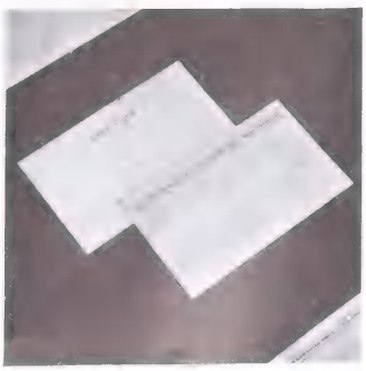


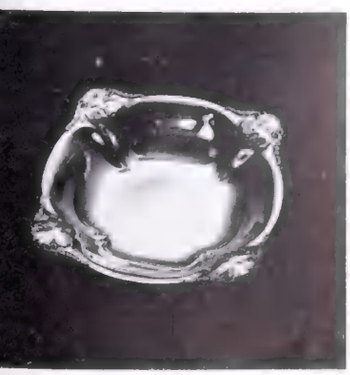
CHARLES PETERSON



EVEN if you own dozens of break-fast sets, you must look at these hand-made white linen tray sets. The fruit design of white cord is appliquéd on a contrasting band of yellow, blue, peach or henna. They couldn't be smarter. Once you see them you won't be able to resist them. And for that friend who has been a particularly thoughtful hostess this summer they would make a charming gift. Rena Rosenthal, 485 Madison Avenue, New York.

HERE is a convenient and very inexpensive addition to your ersonal stationery. A post card hich comes in smart shades of blue, reen, lavender, granite gray and hite, with your name and address ttractively printed across the top save your time and prevent mis-kes. Packed in neat boxes and deliv-ed anywhere by The Burton Press, 5 Nepperhan Avenue, Yonkers, . Y. Prices: $2 per 100; $3 for 200 nd $4.50 for 500.





AFTER summer's gay informalities there's a thrill in getting back to the elegance of fine appointments, as well as a quiet inner satisfaction in finding our cherished possessions still mean as much to us as ever. In this frame of mind we resolve to add only worthwhile things to our collections. Such as a really beautiful bowl like this—to take pleasure and grow year after year. Sterling silver, 12" in diameter. S. Kind & Sons, Philadelphia, Pa.

. . . as you would expect,—from the

Craftshop of

Biggs



in the heart of Colonial America,—this lovely Early Victorian Arm Chair, in selected solid mahogany, with delicate hand-carved back: authentic in detailed design, superb in quality—by the Master Craftsmen of Biggs.

An attractive and comfortable chair to combine with family pieces of any period. Write for Biggs new No. 297 catalogue.

Biggs

Antique Company, Inc.

318 E. Franklin Street, Richmond, in old-Virginia

English Bone China



America's largest retail selection at lowest prices of open stock English Bone China. New dinnerware booklet will be sent on request.

HERBERT S. MILLS

EAST KING ST., HAMILTON, CANADA

The Spinet Grand

Exclusively by

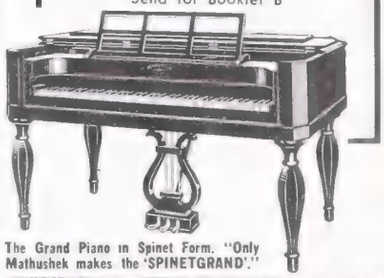
MATHUSHEK

EST. 1863

The most Sensational Piano Development of the Century.

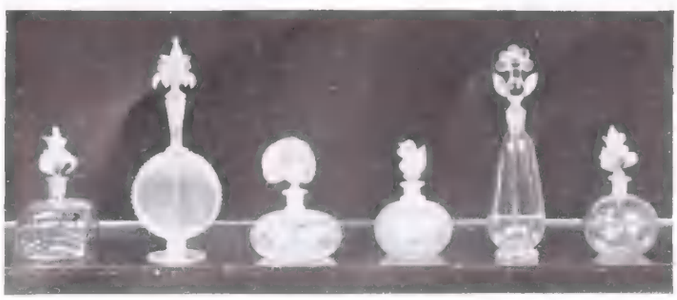
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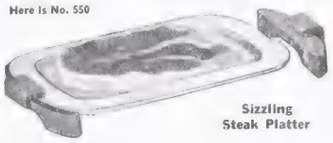


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of a new metal alloy. Keeps steaks sizzling for several minutes — hot to the last morsel. Handles, attachable when serving, also protect table — no protective pad needed. 15½ x 11¼ inches. $3.95

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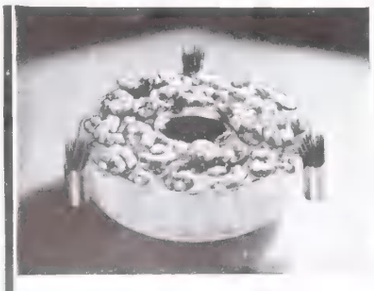


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$5 half doz.

Gleaming white pottery dishes that provide a glamorous setting for the delicate artichoke and simplify its enjoyment as well. The center depression holds the artichoke itself. There is a well for the sauce and the hollow rim holds the discarded leaves. A very smart gift. Shipped express collect.

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HOUSE BEAUTIFUL
572 Madison Avenue New York

window shopping



WITH even the most impromptu parties becoming more formal, informal but smart invitations are much in demand. Here are two types to be had from Dempsey and Carroll, 556 Madison Avenue, New York. The luncheon invitations are in deep powder blue with white border and plate and glass motif embossed in white. The other, for such occasions as riding breakfasts, is Wedgwood blue with horse's head, border and lining in dubonnet.

IT IS so seldom that one discovers something new in the way of accessories for the equestrian members of the family that they are sure to be delighted with this traditional riding crop or tack room hook of shining brass. And others will find the decorative old-fashioned rider and horse equally convenient in the hall to hold those often mislaid extra keys. The price is $7.50, and it is sold by Todhunter, Inc., 119 East 57th Street, New York.





WITH the kindling of September fires we find ourselves avidly looking about for new accessories for the hearth. And one of the most satisfying of our finds was this cheery little hand-made broom. The brush is of brown cocoanut hair bound with copper wire and the handle is of many colored straw. It is 22" high, and so durable that it will last indefinitely—although selling for the small sum of $1.50. Gunn and Latchford, 323 Fifth Avenue, New York.

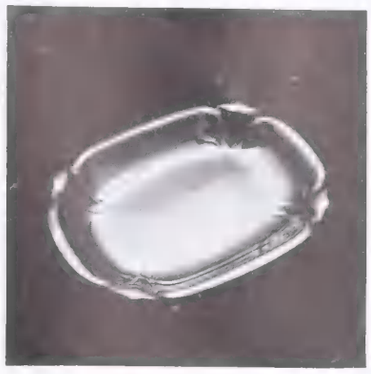
FOR many good reasons movie camera buyers should consider Ciné-Kodak Model E for 16 mm. film. Four of these are: 1. You see in the finder what you are shooting—no more or less. 2. You see in the finder amount of film used on each shot and what remains. 3. The camera has three speeds. 4. It takes a full load of color film as easily and well as black and white. Visit the Gillette Camera Stores, Inc., 117 Park Avenue, New York, to see it.





AN ENDLESS variety of delectable surprises is discovered in this new bon voyage basket, made of reed with round or oval sides and scarlet, yellow or royal blue trim. The nuts, chocolates, caramels, etc., are decoratively wrapped, with bows and boutonnières of colorful fruit as a gala finishing touch. These baskets will be found useful long after the contents are finished. Priced from $4.50 to $8.50. Schrafft's, 556 Fifth Avenue, New York.

vindow shopping



HE graceful fluted design of this sterling silver serving dish makes ruly distinctive. Here is something treasure for a lifetime, not only ause of its enduring beauty but ause it is a dish of innumerable s. Its shape is perfect for such etables as asparagus or broccoli you will find it just right for y of your favorite luncheon or per entrees. The size is approxiely 9 by 12 inches. Henry Kohn ons, Hartford, Conn.



"DATES To Be Remembered At A Glance" is almost as helpful as a secretary, for it will remind you of all important dates such as anniversaries, when insurance is due, etc. Each monthly page gives the birth gem, the flower of the month and legal and public holidays. The cover is high grade cowhide leather, gold stamped, and it is refillable. Price $3.50, or with imitation leather cover, $2. From Nascon Service, Inc., 60 East 42nd Street, New York.



OURMETS agree on one thing anyway—that the perfect climax meal is good coffee served in fine a. The white after-dinner coffee ice and cups and saucers are egg- l thin and of modern classic de- . Cups and saucers with silver , $19 a dozen; with silver and t powder blue, $18 a dozen; or terra cotta and gold trim, $10 a n. Coffee service from $7.50 to 75. Sweden House, Inc., 6 West Street, New York.



EVERY time we go out to find a new snack to tell you about, we end up by buying a whole armful of table delicacies. Such as the Pâté de Foies Gras illustrated here, which you will find a real treat with all midsummer salad greens. The Terrine (goose livers with truffles), as shown here, will serve four: the Roulade Pâté in sausage form, and the Mignon Pâté that is easy to slice will each serve six. From Vendôme, 18 East 49th Street, New York.



HIS unusual basswood tray, like a huge banana leaf, was designed by ley Melzian and is entirely hand- e. Pile fruit on it for a most ef- ive centerpiece or use it for serving lwiches and hors d'oeuvres. Also flat enough to use as a cocktail . And just by itself it's extremely orative. There are three sizes, 24, 30 36 inches at $4.50, $6 and $7.50, ectively. Postage 25c. You can chase one at Gerard, 48 East 48th et, New York.

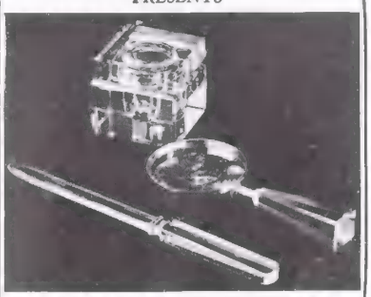


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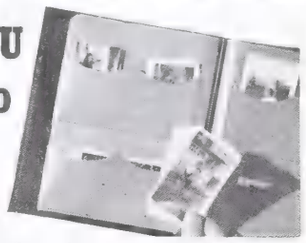
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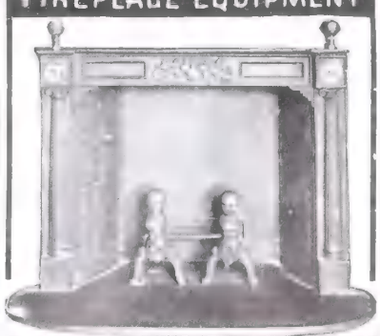
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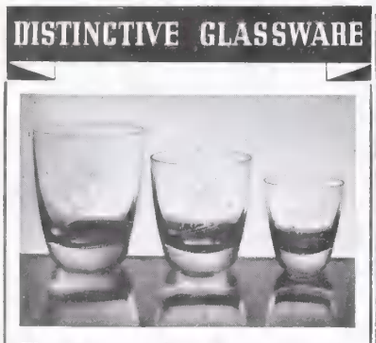
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We are lamplighting, in deference to the swishing elegance of the 1900's, Beautyrest Twins with upholstered taffeta head boards and spreads to match. Joined to a single head board to give the appearance of an imposing formal bed, these twin Beautyrests have been acclaimed . . an important acknowledgement of the traditional in home furnishings . . for the luxurious sleep Simmons Beautyrests always bestow.

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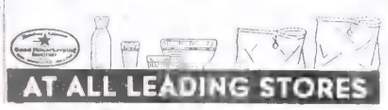


These original Handy Zipper Bags of specially treated silk seal in the natural moisture, freshness and flavor of vegetables, fruits and cooked meats in the refrigerator. They keep baked goods oven-fresh, are grand for picnic lunches and have 1000 other uses.

Also SealSac bowl and bottle covers of treated silk with elastic edges keep leftovers fresh, imprison odors, prevent spilling.

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window shoppin



WHILE informality is one of th most important ingredients o the successful cocktail party, its ap pointments should be as carefull selected as those for more formal oc casions. Georg Jensen, at 667 Fift Avenue, New York, has a wide ne collection of just such items, includ ing silver and crystal shakers, a types of glasses and unusual napkin which will delight the most discrim nating hostess. The cocktail shake is of Orrefors glass.

THE Little Darlings should need no persuasion to put their soiled clothing away when it means a trip to this nursery hamper of natural wood, hand-decorated with friendly giraffes or horses and circus tent scallops, and having a thick cord handle, all in red, blue or green. The price is $10, and a matching scrap basket can be had for $8, and a lamp, complete with hand-painted shade, for $8.50. From Childhood, Inc., 32 East 65th Street, New York.





EVEN the smallest piece of Crow Staffordshire and Crown Derb is considered an heirloom. And he we show two very English Crow Staffordshire marmalade dishes, one i orange color at $6.75 and one in whit at $5.75. The smaller dish, perfect for breakfast tray, is Crown Derby. Whi with delicate flower pattern, and li topped with a strawberry. $4.50. Fro W. H. Plummer & Co., 7 East 35 Street, New York.

NO NEED to travel over the sea to the Caledonian Market to find rare bargains in old silver. Black Starr & Frost-Gorham, 594 Fifth Avenue, New York, have diligently searched the old world markets for you. And with each of your purchases you get an attractive Certificate of Authenticity giving the history of the piece. These sauce ladles, the certificate reads, were made in 1824 by William Chawner and came from London. Price $18 a pair.



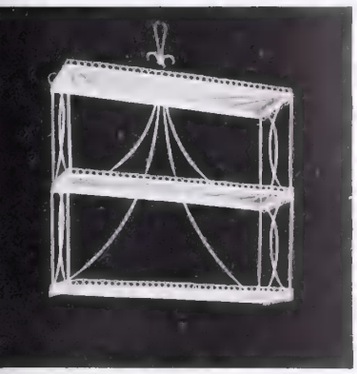


HERE are SealSacs, handy zipp bags of pure silk which h been specially treated to keep foo extra fresh and crisp in the refri erator and prevent odors. They also guard your electric applianc from dust, protect furs and woole from moths, prevent discoloration metals or metallic fabrics. In fa there's practically no limit to the uses. You'll find them in all siz at Macy's, Broadway at 34th Stre New York.

window shopping

BECAUSE of its rare simplicity many phases of Oriental art harmonize perfectly with modern decoration, and we immediately visualized these old Chinese figurines gracing a modern scheme. They would, of course, be just as perfect in a traditional room. They are of mellow tan clay with a little of their coral, green and black finish still happily remaining. About 8" tall. From Pitt Petri, 501 Madison Avenue, New York.

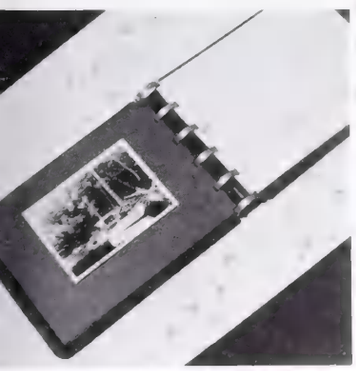




IF YOU would add a perky new note to a room at little cost consider these hanging wire shelves. 21" high and 16" long, painted white or black, they fit into almost any scheme, and one or a pair holding nicely arranged objets d'art will afford the nucleus of a charming unit. Filled with smart lotion bottles they add a decorative note to the most stereotyped bathroom. Price $5.50. From Johns, Inc., 535 Madison Avenue, New York.

IF IN search of an especially nice and unusual gift or accessory for your own home, you will be interested in this sweetmeat dish. It is of smoky topaz Danish glass, and the lid is antique finished pewter topped with an amusing hand-carved good luck elephant of nut brown wood, royally shod in pewter and with ivory tusks. It was designed by Rebecca Cauman, and you will find it at Cauman, 126 East 59th Street, New York. The price is $7.50.





HOW often have you wanted to make a really attractive illustrated record of your garden, a holiday or trip? The Foto-Diary above was specially designed for just such a purpose. Bound in brown antique cowhide, or black, blue or dark red genuine Morocco, it contains thirty two-tone double sheets—the darker left page being for photographs and the right page for your story. It can be purchased from Mevi, 228 East 45th Street, New York.

EVERY now and then our shopping trips end with something really amusing. Such as the ducks illustrated here. They are skillfully molded of beige plaster with an enamel finish, and have bright yellow beaks. You'll find them perfect table or mantel decorations. Naturally, water doesn't fase the ducks—you can wash them every day if you like, and they will retain their finish. They cost $5 a pair, and come from Marie-Berry, 860 Madison Avenue, New York.





Service by Spode, bright flowers, brown bands. Dinner plates, $19 a doz.; crystal goblets, $14 a doz.



Royal Cauldon service, gay flowers, crimson band. Dinner plates, $17 a doz.; crystal goblets, $16 a doz.



A Susie Cooper production in rust or green color. Dinner plates, $12 a doz.; crystal goblets, $6 a doz.



English service, with platinum lustre band. Dinner plates, $40 a doz.; soup cups and saucers, $55 a doz.

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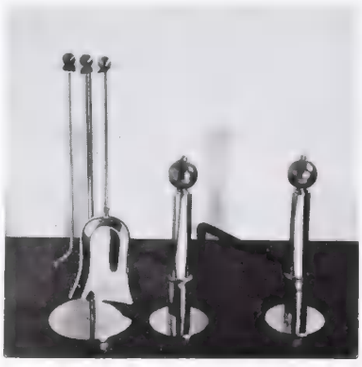
window shopping



THERE is something unusually graceful and romantic about the prism lamps of Victoria's day, recalling as they do the lovely candelabra of the earlier Georgian era. And Ovington's, at 437 Fifth Avenue, New York, have a fine reproduction of just such a lamp. The base is of molded glass with cut crystal prisms, and the shade is eggshell silk. Standing 14" high, its sparkle and grace make it appropriate for any number of locations.



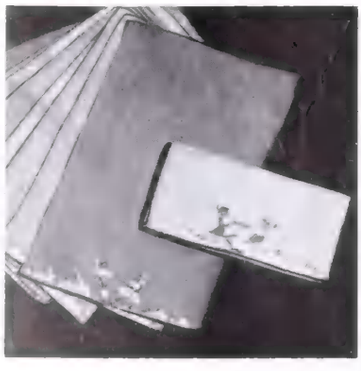
WE WERE particularly thrilled on discovering these plates. The fruit and blossom motifs, although inspired by rare old engravings, have an unmistakably modern sophistication, which makes them equally appropriate for a home in the country or in town. The 8" size, attractive for serving salads, desserts or fruit, are $12 a dozen. The 10" size, $18 a dozen, are just the thing for buffet meals. From the Yale Barn, East Canaan, Connecticut.



A NEWS flash on smart furnishings for the modern fireplace: Andirons, 15" high, can be had either in all chromium or in a combination of chromium and copper for the small sum of $10. Or with glass ball tops for $12. Fire tools, including stand, shovel and poker, also come in chromium or chromium and copper. Price, $10. Postage outside Manhattan extra. From the firm of Edwin Jackson, Inc., 175 East 60 Street, New York.

WHETHER or not you indulge in buffet supper parties, you'll want some of these cheeses. They're flavored with fine wines, and fit for a gourmet. In the ten-ounce size illustrated you can get French Roquefort with Sherry, Edam with Sauterne, or Stilton with Port. Serve it with the biscuits shown in the background (these are not made with cheese, but are meant to be eaten with it). $1.25 for ten-ounce jar; biscuits, $.75 a box. Maison Glass, 15 East 47th Street, New York.





TYROLEAN boys and girls have a way of making you feel very gay and carefree. So they are a very appropriate decorative motif for cocktail napkins. You'll like the ones illustrated here, with the children embroidered on napkins of sheer linen in pastel shades. Here is another indication that interest in Tyrolean things hasn't waned, so you won't go wrong if you add these to your collection. They come from Léron, 745 Fifth Avenue, New York.

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Above. Shows DANBURY open

Left. DANBURY as a console

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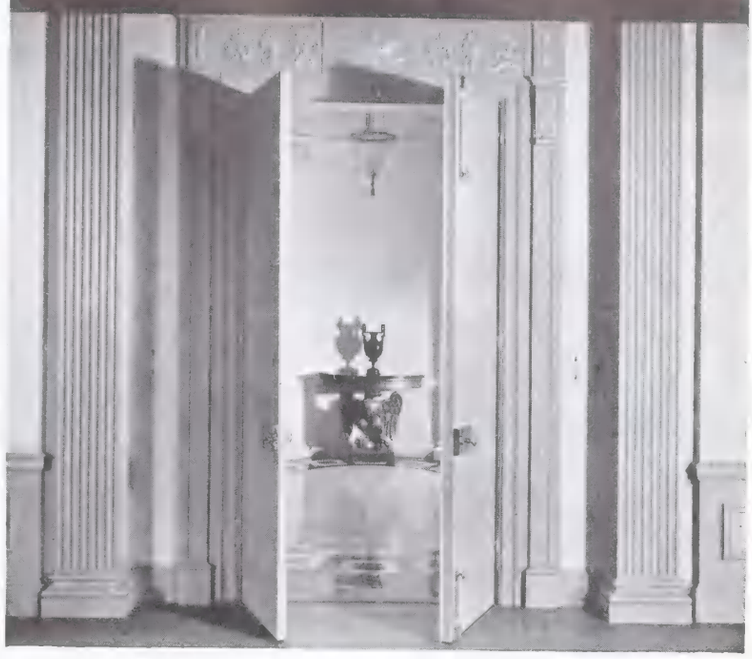
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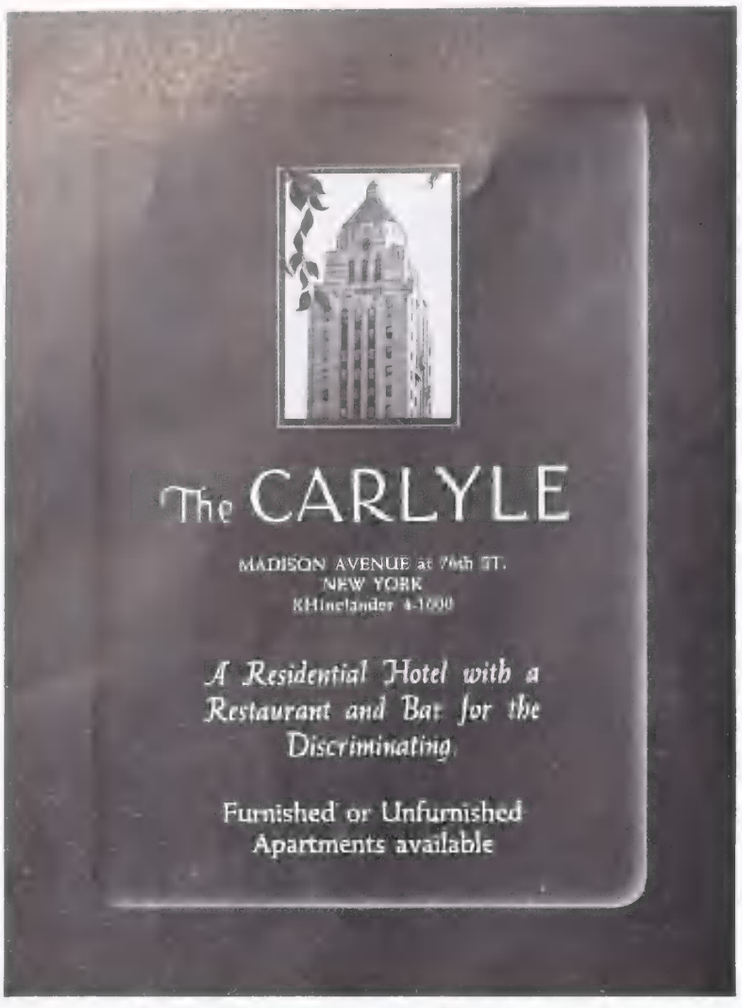
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AT HOME IN



A living room at Hampshire House, with effective large-patterned floral chintzes

AMERICA is probably more restless during the last part of September than at any other time of the year. People are coming to New York on wedding trips, or arriving in New York from wedding trips, or moving from one apartment to another or giving up a house to live in a hotel. For these reasons, we feel that September information about hotels should be brought to the attention of everyone.

You should know about Hampshire House, that huge and beautiful new apartment hotel on Central Park South which is about to open. Dorothy Draper, the decorator for the building, has done two of the apartments, just to give you an idea, although you can lease an apartment unfurnished if you prefer. She uses enormous mirrors with great success and the views of the Park that they reflect are worth it.

A corner of the living room of the Coronation suite at Essex House. Red, blue and putty make the color scheme



MATTIE EDWARDS HEWITT

MANHATTAN

Central Park South is really a magnificent street to live on anyway when you're in New York. There's the Navarro, which has newly decorated suites, all of them outside rooms, of any size you want, for any length of time. And then there's the St. Moritz, one of the hotels whose standard never varies, and it's a high one. The food is excellent and the rooms are charming—again with that sweeping view of the Park.

Essex House, on the same street, went completely Anglophile last spring and redecorated three of the apartments there in keeping with the Coronation. One of them uses red, blue and putty gray for its smart color scheme, and is in fact called the Coronation Apartment. The other two are Queen Anne and Georgian, respectively, and are distinguished examples of the eighteenth century in decoration.

The Pierre Hotel, on Fifth Avenue at 61st Street, is another place which has a superb view of the Park. Here the suites go from one to seven rooms; and the service, in the Pierre tradition, is so good that it defies competition. Over on Madison Avenue at 50th Street is the New Weston, an unusually pleasant hotel, where suites go from two to five rooms.

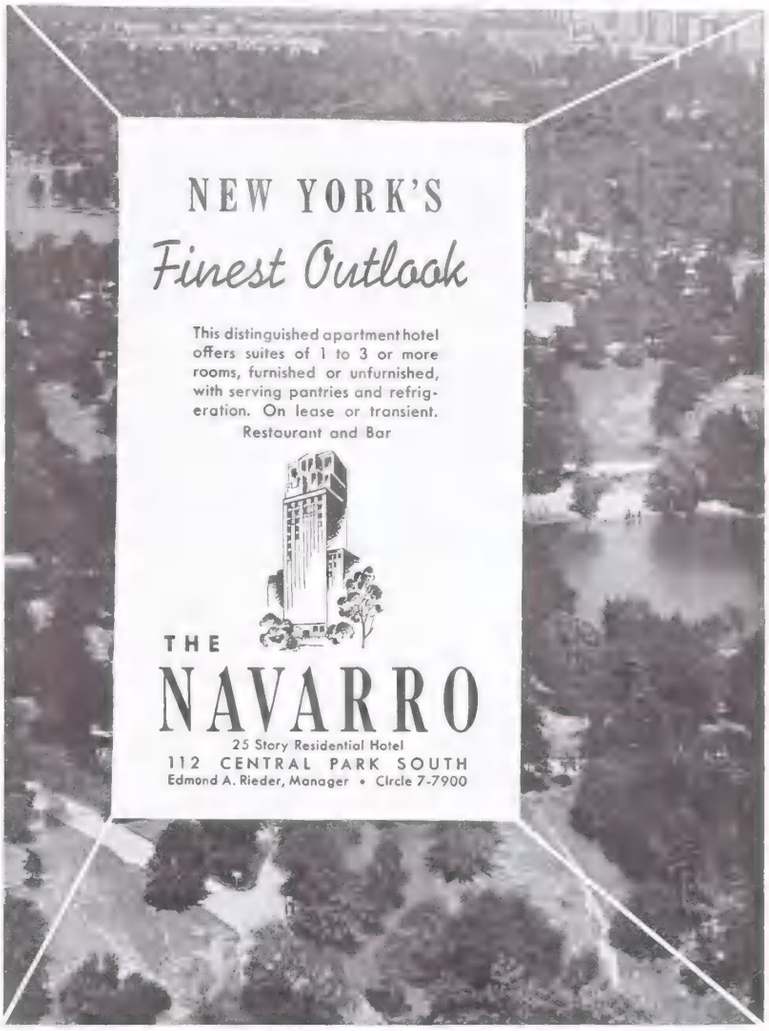
Uptown, the Carlyle, at 35 East 76th Street, is one of the most attractive places to stay in this part of the city. It will open this fall with a redecorated restaurant which Joseph Mullen has done in black, silver and lemon yellow. There are some particularly effective murals in both the restaurant and the bar, by Mr. Mullen. The suites here are excellent in decoration and service, and those on the highest floors have a miraculous view of the city.

For young women who are spending a winter in New York, or who have a job here and don't want the responsibility of an apartment, the Barbizon Hotel at 63rd Street and Lexington Avenue is a solution to the housing problem. Besides exceedingly attractive surroundings there are sun decks and terraces, squash courts, a gymnasium, a year-round swimming pool, daily recitals and lectures, music rooms and a library. All of this is for women, and the atmosphere is an especially attractive one.

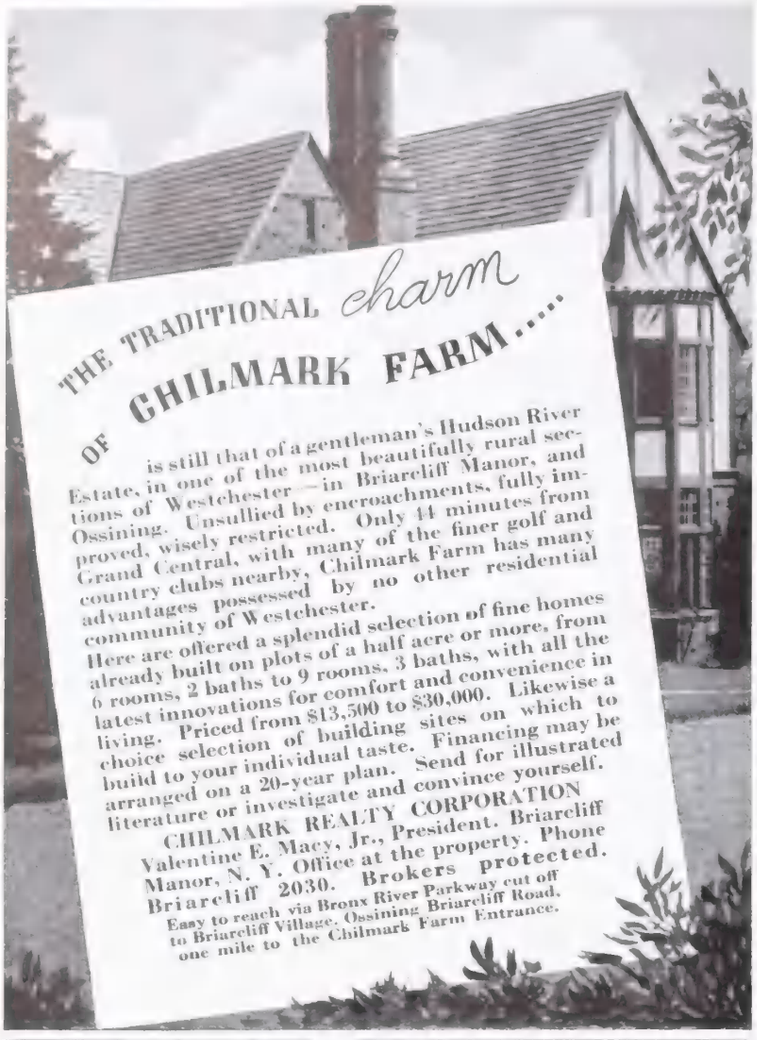
For sheer glamour, we suggest the tower apartments in the Waldorf-Astoria. They are beautifully decorated, many of them in the eighteenth century English manner, and they have more atmosphere than you'd believe possible in a hotel suite. Here is a distinguished home, permanent or temporary, a convenient location, and perfect service—an amazing combination.

Another living room, this time in a handsome suite at the Navarro, where the views of Central Park are superb









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The old Griffin homestead, Yale University Farms, North Greenwich

YALE FARMS

TO MANY home seekers in and around New York there is nothing so satisfying as the nearby countryside of Connecticut. These persuaded New Englanders will tell you that there is a flavor about Connecticut acres which is different from any others. Well, so be it. To be practical about it, Greenwich is the most southerly point of New England and if one wants Connecticut he must start there. HOUSE BEAUTIFUL has been prospecting a bit in that vicinity. One of our staff, in fact, has been strolling through Yale Farms in North Greenwich and North Castle. This property, now owned by Yale University, comprises 1400 acres and offers every variety of country land you might desire. Most of it was acquired by the late John W. Sterling, Yale benefactor, directly from the old families. Preserving the natural beauty of the property, building roadways and planning farm operations were Mr. Sterling's greatest interests. As a result the property retains today its charmingly informal country atmosphere. And the owners mean to keep it so. The smallest piece you may buy is five acres. Suitable restrictions assure continuity of the present tradition. Any New Yorker knows how accessible this district is to Manhattan: Commuting service on the New Haven from Greenwich or Port Chester or on the New York Central from White Plains; by motor there are the Hutchinson River Highway, the new Merritt Highway and Route 22 to keep traffic problems far away. And what more could an out-of-town New Yorker ask of his home?



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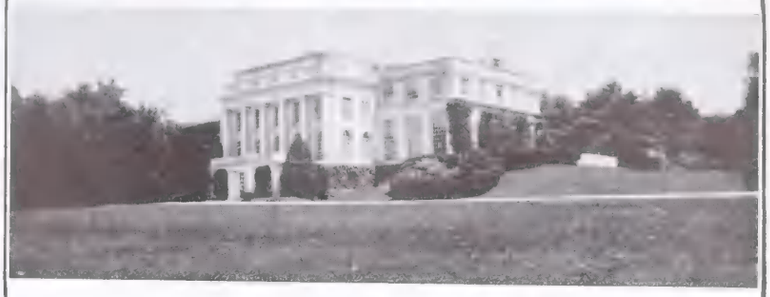
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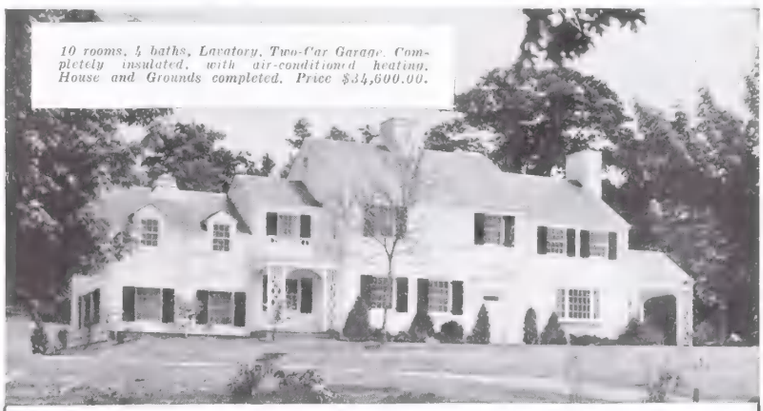
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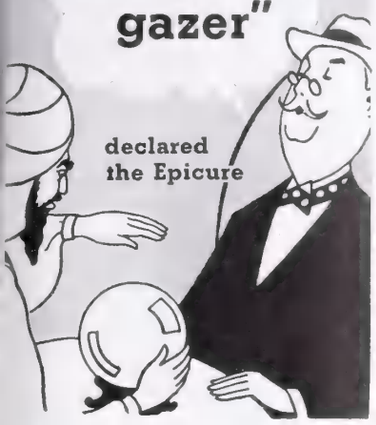
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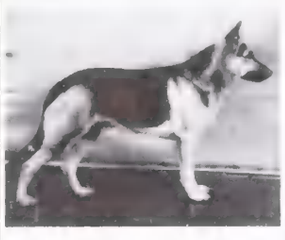
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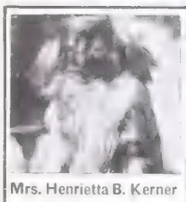
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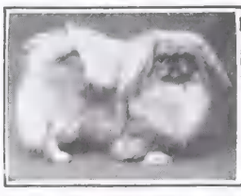
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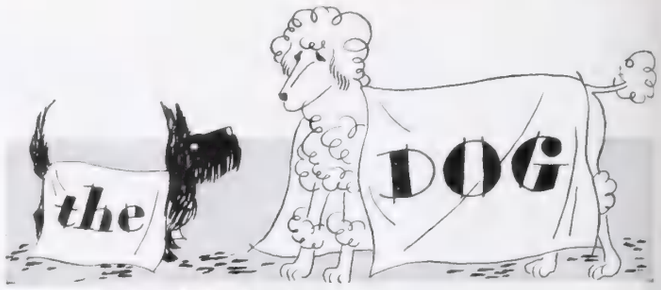


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by HENRY RICHMOND ILSLEY

MORE ABOUT HOUNDS. The word hound is derived from the Teutonic "hund." The derivation of the word dog is unknown. As has been often stated, the origin of great numbers of breeds as they are known today is shrouded in mystery. The works of the earliest writers throw little light on the subject, word pictures and drawings conveying no precise information. The modern classification of the hounds for bench show purposes brings together dogs of decidedly different types, bearing no resemblance to each other, and which hardly could have sprung from the same original stock. We do know that the hounds which hunt by sight are among the oldest of all breeds of dogs. We have previously told of the saluki, the Afghan hound and the greyhound in this connection. Another division is the hound that hunts by scent, including the bloodhound, fox hounds, beagles, harriers and others.



TAUSKEY

Blood Hound—Ch. Avenger of Fortuna



STEINMETZ

American Foxhound—Ch. Mr. Ely's Sable

BLOODHOUNDS. Fact and fiction are inextricably interwoven in the story of the bloodhound, most famous of all hounds that hunt by scent. That it is an ancient breed is undeniable and it is believed that it was known in the Mediterranean countries before the Christian era. Contrary to a widespread belief, the bloodhound took his name from the fact that the breed was kept pure and consequently became known as the "blooded" hound. His every characteristic is the opposite of bloodthirsty and fierce. Rather is he inclined to be easy-going except in the ardor of the chase. Even then he is not of the attacking type, his work ending when he has followed his trail to the end. The bloodhound is the largest of the hounds that hunt by scent, averaging 26 inches in height and weighing about 90 pounds.

FOXHOUNDS. Two breeds of foxhounds are recognized—English and American—although in recent years Welsh foxhounds have been brought to this country in limited numbers. The English foxhound, however, is the source of all foxhounds and of the various strains that have been developed in this country. Foxhunting in England has been a highly developed sport for a century and a half and there are today more than 250 recognized packs. The English hound is heavier than his American cousin, the latter having been developed along racier lines and with more independence of character suitable to varying conditions of hunting country. Foxhunting has been carried on in the United States since the earliest days. Foxhounds are not often seen on the bench at the average dog show.

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Beagle—Ch. Rodey's Joe



Elkhound—Ch. Brodd II Av Elglia

BEAGLES. The beagle is the fox-hound in miniature and the breed goes back several hundred years in England. He is the merriest of all the hound family and the most musical, his bell-like hound voice combining in a pack to fill the air with melody when the chase is on. The rabbit is his natural quarry and today the beagle is one of the most popular of the sporting dogs in this country. There are many packs recognized by the National Beagle Club, all hunted regularly with due formality; but innumerable individuals hunt small packs and breed for the field and bench. While the limit in height in England is sixteen inches, it is fifteen inches in the United States. He is one of the most lovable of dogs, gentle, with large and expressive eyes and a most affectionate disposition.



TAUSKEY

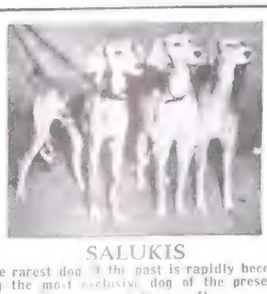
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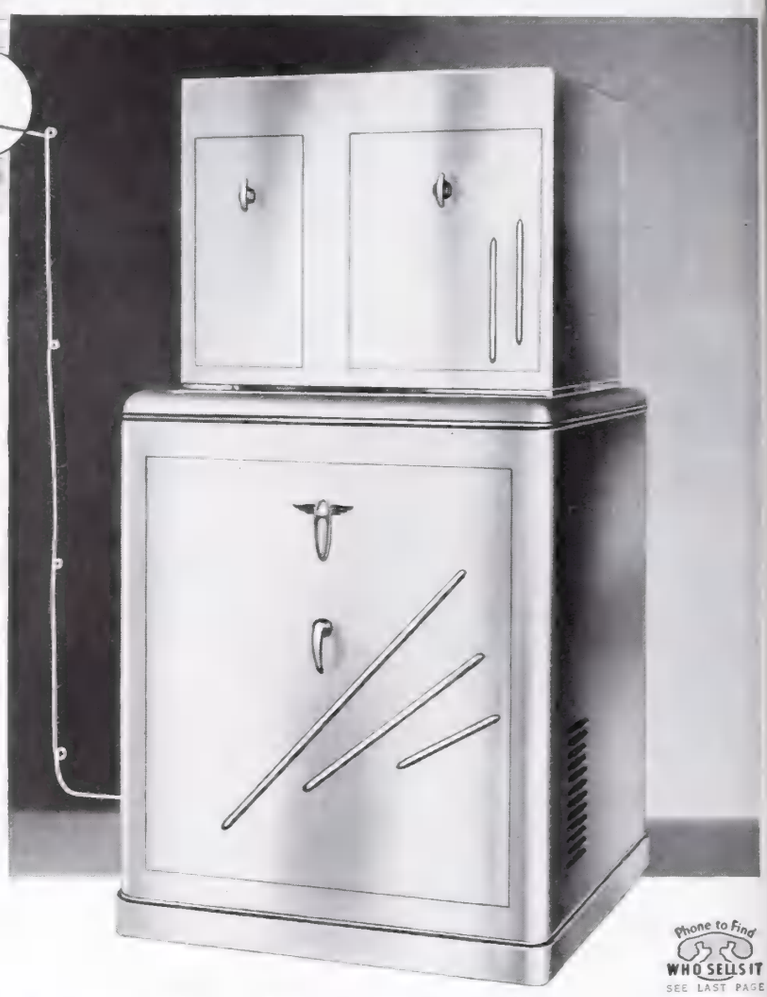
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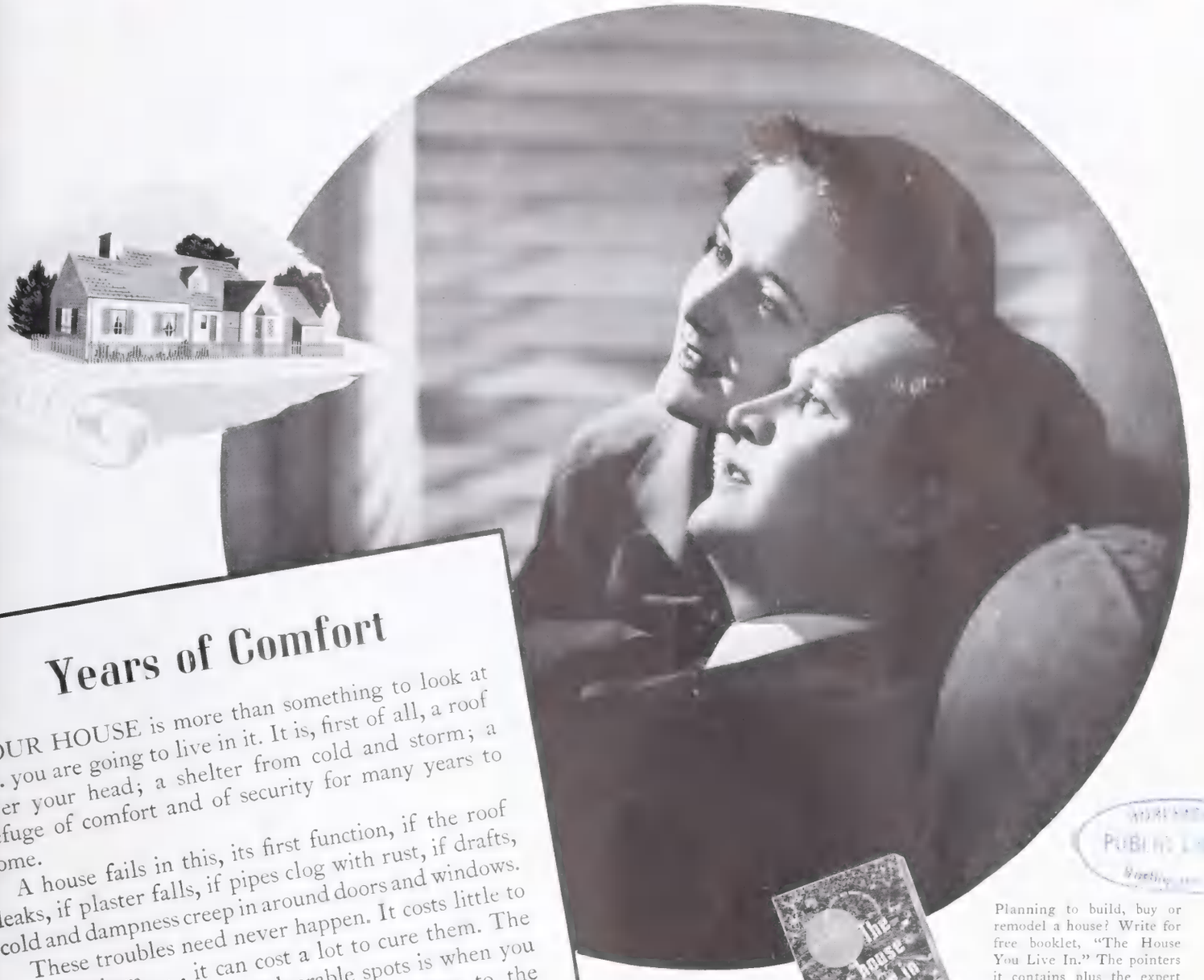


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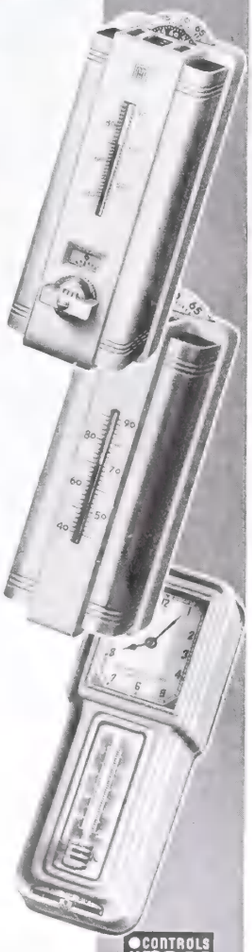
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SEPTEMBER, 1937



NEXT MONTH

• Last month on this page we said that September was the month in which we should bring you up-to-date on the new trends and ideas in decorating and furnishing. Well, October is also the month. Only in October we shall do our trend trailing with the Fall Bride in mind. Decorating, furnishing—and blankets, linens, silver, household notions, all those things that brides and their mothers are thinking of for the new house.

• This month we start a three-part story on good building, beginning, logically enough, with the foundations. In November and December we shall continue on up with our story of a house. Next month we break the series to give you a story on roofs—not just one, but roofs in general. All kinds—how they are built, what kind of houses belong under them, what is wrong about them when they are bad, what is right when they are good.

• Thus far in 1937 our gardening authorities have been telling you how to make your garden grow. In October they start telling you how to put it to sleep for the winter. If you ever want your garden to bloom again, however, you must anesthetize it correctly. The courses in anesthesia are about to open.

• This month's cover, photographed in natural colors by Paul Outerbridge, Jr., is devoted to one of the nicest doorways we have seen in a long time. As a matter of fact, it won a prize in our Small House Competition last year. Hunter McDonnell, architect, designed it for Mr. and Mrs. Norman Kadison of White Plains, N. Y. The blue paint is as gay and fresh now as it was a year ago.

KENNETH K. STOWELL
Editor

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Associate Editor

HARRY M. DUNLAP
Business Manager

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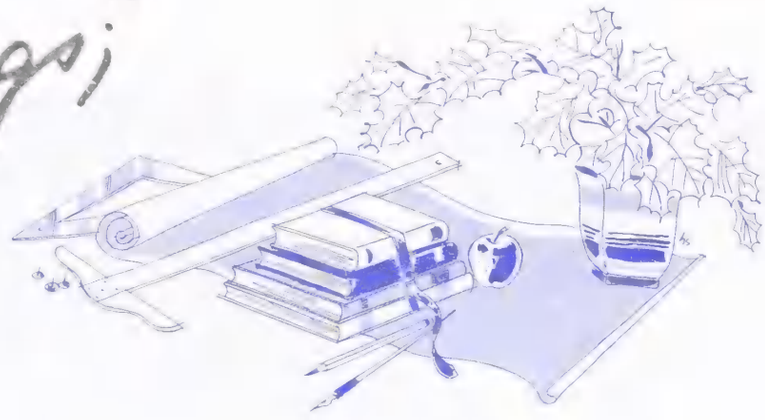
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"To talk of many things;"



of SCHOOLDAYS . . . The youngsters are coming back from their vacations at camp and must return unwillingly to school. We can ease the transition from play to work by giving them rooms of their own, which will create an environment conducive to their fall and winter activities. It is a good idea to arouse their enthusiasm for their own rooms by enlisting their active coöperation in the choice of the decoration. Incidentally, it can be a painless part of their cultural education, this choosing of colors, of types of furniture, of fabrics and all that. And, having had a part in the arrangement and decoration of their own rooms (under your guidance, of course), they will have a greater interest in keeping their quarters ship-shape and orderly in the months to come. It will be a lesson in good taste, as well as a practical way to give the proper impetus to the winter routine. Last month we showed some interesting examples of quarters for the young master, and in subsequent issues there will be suggestions for the rooms of the other young members of the family

of EVENINGS . . . One of the most fascinating avocations for fall and winter evenings is that of putting on paper one's ideas for a new home and its gardens. I know, because, from September to March last year, I whiled away many pleasant hours doing just this. Whether you are planning a new house, remodeling an old house, or working out a new scheme for the gardening plan of next spring, you will have the joy of visualizing your new creation, expressive of your own ideas, which later you will have the satisfaction of executing in reality. At least half the fun is in the planning, and you can't begin too early, for your ideas will change as they evolve and as you talk them over with the rest of the family, the interested friends, your architect, decorator and landscape architect. The other half comes next spring, when you get into the actual work.

of CRAFTS . . . Of course, we are living in a machine age and the vast majority of our possessions are machine-made. We must accept the machine, whether we will or no, for only through its precision and speed are we able to get so many things at prices within our budgets. The human element comes more in the design, which the machine will later carry out. The majority of products that go into the construction and decoration of our homes are based on designs which were evolved in the handicraft eras. However, many designers are not content with the derived forms of earlier periods and feel that we should slough them off and design anew, especially for machine production. They would eliminate all applied decorative elements, and would emphasize the structure itself and the materials of which the object is made. This type of thinking has given rise to the so-called "modern" style. To many, the earliest simplification of form had given an impression of mere austere geometrical structure, lacking in graciousness. In every home we *do* feel the need of the human touch. So today we find modern designs, even for mass production, which make our furniture more comfortable to look at as well as to use. We can use the products of the machine and those of the hand together and both will gain by the blending.

of STOCK PLANS . . . I have had so many people ask me about using stock plans for their new houses that it seems that this must be an almost universal question. Some stock plans are probably excellent, but it is almost impossible to find a plan that fits the varied requirements of particular families and of individual locations. A house, to be thoroughly satisfactory, must be planned not only for the needs, tastes and desires of each member of the family, but must be fitted to the lot. And each lot has different conditions. One must consider the points of the compass, so that the sun will enter the rooms where you want it, at each hour of the day. The prevailing winds also influence the location of your rooms in relation to the site. Equally important is the relation of the house to outdoor living, to the garden and vistas. And then, of course, you must consider privacy and proximity to neighbors. To find a stock plan which will meet all the conditions that are peculiar to your own site, your own tastes and ways of living is almost impossible. That is just one of the reasons why we urge that you engage a competent architect to work with you.

Kenneth K. Stowell



PHOTOGRAPH BY PAUL OUTERBRIDGE, JR.

MODERN MASTERPIECE. In a year of particularly successful modern decoration, this room, designed by Virginia Conner of Bello, Inc., and exhibited at the Decorator's Picture Gallery, is outstanding. Architecturally, it has an inevitable sense of sweep and freedom and its melting colors are like a painting. It was, in fact, built around two Rockwell Kent paintings which are sunk flush with the wall, frameless. Indirect lighting is concealed on either side of the mantel, behind a column and behind the draperies. The grayed amethyst walls have a chalky quality. The box-pleated draperies are of white Cellophane chenille and a warm beige astrakhan rug is edged with heavy twisted rope. The wood furniture is Italian Directoire; the upholstered pieces were designed by Miss Conner

WHAT IS HAPPENING TO MODERN



by Augusta Owen Patterson

WHAT is happening to the style which for the past twelve years we have been calling Modern? We see more and more of it, certainly. In large public buildings it is already a commonplace for both architectural design and decorative style. People are still chary of it for homes, but it is gaining momentum there, too. Whereas six years ago there were only a scattered few Modern houses in this country, done by the leaders of the movement, today they are beginning to appear boldly on the landscape.

In decoration Modern has gone far beyond the stage of theory. More than that, it has swept past the limits of its own pure style to influence period rooms as well. It is possible now to sit down quietly and examine it, inquire what is happening to it anyway and what are the aspects of it which we can be pretty well assured are sound. For Modern is being definitely humanized. It has been stripped of its early hysteria and exhibitionism and has developed into sane forms comfortable to live with.

When it was thrown like a bomb into the world of arts and crafts at the International Exposition of Modern Decorative and Industrial Art in Paris it was a potpourri of undigested radical ideas. It was intended to shock. And it achieved its purpose. It was screamingly new. And because it was screamingly new it was violently insistent on a surgical break with tradition. While it shouted "functionalism," it snorted defiance at the proved, form-fitting chairs with the slanting backs and strong cabriole or sensibly tapered legs of the eighteenth century. In their stead it offered rigid hairpin backs and spindly legs, whittled down to insecure points guaranteed to dig holes in the thickest carpets. Where the forms were not too attenuated, they were elephantine. Bloated, overstuffed sofas and arm chairs, unwieldy boxlike cabinets on platforms were practically impossible to move. The exotic woods used in the French pieces were worked into loud poster patterns as easy to live with as a pet zebra in the drawing room. The progressively minded tried to like it all but didn't succeed very well. They compromised by a profuse admiration for Jean Dunaud's superb egg-shell lacquer and the Simon Gate-Edward Hald engravings on Orrefors glass and let it go at that.

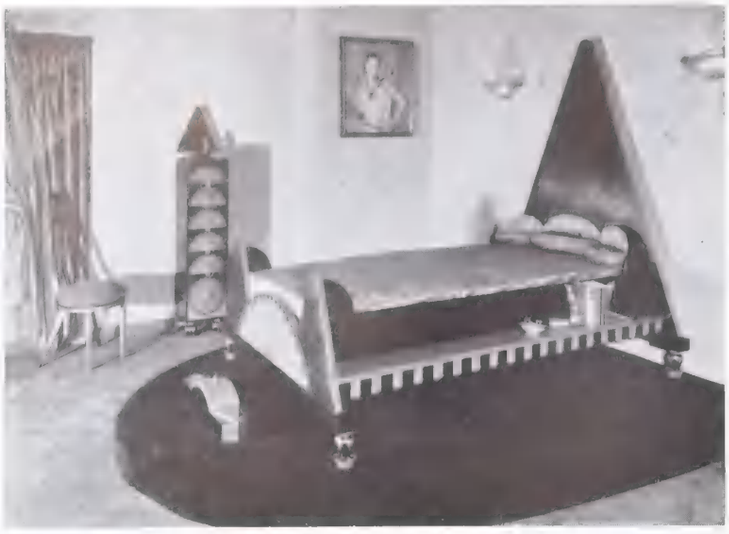
Americans, generally, were not exposed to the new idea until 1928, when Dorothy Shaver organized a very representative exhibition of Modern French Decorative Art at Lord & Taylor's. B. Altman had an Exhibition of 20th Century Taste, and R. H. Macy staged its International Exposition of Art in Industry, although the Metropolitan Museum of Art had shown Swedish Contemporary Decorative Arts the year before. We have lived through many modern exhibitions since then. We have tried to fit ourselves mentally into boiler-shaped rooms painted cobalt blue, into rooms all angles and rooms all curves.

Perhaps if it had not been for the works of a long line of modern architects, the whole modern movement might have been forgotten, as just another transitory style like L'Art Nouveau. Lewis Sullivan's insistence that "form follows function" and Frank Lloyd Wright's stressing of "organic" design and the use of materials for their own sake, had an influence throughout Europe that has come back to us. Le Corbusier, of France, added the "house is a machine for living" to our vocabulary. Walter Gropius, at his Bauhaus, imbued the young German mind with a philosophy of starting fresh to design with utter simplicity and economy, forgetting the ornamentation and exuberance of the past. And Eliel Saarinen's skyscraper design became the inspiration for the whole host of modern office buildings of the last decade.

The ideas of these men, and many others, slowly penetrated to the public consciousness. These moderns abroad built town houses with terraces and vast areas of glass, a little like tiny model factories from the outside but very good-looking and practical within. It was some years before their ideas actually took root to the extent of sprouting even modest commissions for architects on this side of the water. But now there are a moderate number of radically modern houses scattered throughout the United States and practically no good new houses being built which do not show some evidence of a modern approach.

But the first widespread American experiments with the modern formula were not in exteriors but in interiors, starting rather timidly with a bedroom or two, a solarium, bar or playroom. Eliel Saarinen, Ralph Walker, Ely Jacques Kahn, Eugene Schoen, Raymond M. Hood, Donald Deskey, Paul Frankl and other protagonists exhibited at the Metropolitan and gradually the fashionable decorators and the furniture makers realized that there actually was a growing demand for the anti-period interior.

It manifested itself first in apartments, where things were not complicated by Georgian, Colonial, Federal, Cape Cod or





1928 These two rooms were shown in the Altman (left) and Lord and Taylor (right) exhibitions of the new "Modern" School in 1928. To Americans they introduced the style which Europe was acclaiming and denouncing at once. It is hard to associate simple functionalism with some of these examples.



Nine years of growth have carried Modern from the "shocker" of the twenties into a suave sureness which has made a sweeping contribution to all decoration. These scenes from the family album show some of the steps along the way. Most of all, the later ones show how unified Modern has become in these past few years. At first the style flew off at a dozen tangents as its earnest early protagonists expressed their own individuality in design. Nowadays most of the individuality has been merged into an agreement upon simplicity, clean but soft lines, striking effects with unusual color. And as pure modern has become more quiet the convincing logic behind it has invaded the period type of decoration, too. To the eighteenth century it has brought a simplicity which the first Georgians never knew. It has conquered even those who disliked it most by producing a fine uncluttered beauty in rooms that still prefer to follow the classics

1930 In Sweden they took their Modern in less bizarre fashion than on the Continent. This dining room from the Home and Industrial Art Exposition at Stockholm shows a simple, unornamented type of furniture fashioned of light woods with no pattern in the upholstery. But pattern appears in the rug



1931 Clear cut simplicity is shown in this blue and white leather room by Irvin L. Scott of the Joseph Urban Associates. It appeared at the Contemporary American Industrial Art show which the Metropolitan Museum sponsored in New York. Built-in mirror has come into its own as a surface. Linoleum appears on the floor with a simple pattern. Metal moldings are used simply as a design motif to give horizontal accent



935 William Lescaze, prominent modern architect, was the first to make a town house modern throughout. Here is his living room



1936 Mixing Modern with period pieces and themes had appeared by 1931. Here Modern is used in harmony with traditional

editerranean exteriors. Gradually the influence has extended until is felt, directly or indirectly, in all types of apartments and houses er the country. It has made the old pseudo Spanish-Italian Palm each and Miami villa as out of date as a Victorian-Gothic ansion and has, curiously enough, brought a new kind of elegance to both architecture and decoration, a clean, suave simplicity. is invading even that stronghold of conservatism, Virginia. Re-ntly Arundell Clarke did a complete modern house for a member an old Southern family in Fredericksburg, where the atmosphere saturated with eighteen century sentiment. When I was having ncheon on the wide terrace of the Farmington Country Club at harlottesville I overheard a group of women talking earnestly out decoration. Their interest was not abstract, it was purely ersonal. They were planning to go as far as their budgets would them in making their houses modern. And that almost in the adow of Monticello and the University of Virginia.

This change of heart has come about slowly. It took a certain nount of time for people to become accustomed to so drastic a eak with what they were used to. In the meantime, the movement gan to clarify itself. It became more intelligent and intelligible, shook itself free from the initial absurdities of the stylists who took it up, and permitted its virtues to become correspondingly visible. As the houses of our immediate ancestors had been stuffily Victorian and Edwardian, we had become stuffily "period" by the end of the twenties. The period idea was going stale. Decoration needed a purge. The modern interiors at their best pointed the way.

Above all, they brought us back to a realization of the beauty of simplicity. They threw overboard everything they felt was not essential, all the added decoration, all the classical moldings, profiles, cornices, carvings and furbelows. They gave us a fresh openness and orderliness, threw out the clutter of unnecessary things and centered our attention on the use of things, rather than ornamental appliqué. They substituted for richness of pattern the restfulness of fresh, simple surfaces and new and harmonious colors used in a broad way.

The acceptance of Modern was also greatly accelerated by the adaptation of its basic principles to the design of period interiors. Five or six years ago a few of the more daring decorators began to produce period rooms which, based upon Empire, Directoire, Regency and Biedermeier, were still (*Continued on page* 106)





937 Pure Modern (left) in a library by B. Altman. The frosted windows and copper trim against a ceiling of copper-colored paper show the architectural interest which the style displays. Right, living room of Mr. and Mrs. Henry Epstein, decorated by Betty Mindlin, shows today's softened contours

ON TOP OF THE



TOWN

WHEN Mr. John Hocking decorated this apartment of Mr. and Mrs. Frank Russek in the Lombardy otel, he felt that the skyscraper location and the forth-ght architecture of the rooms logically demanded mod-n treatment. He has combined these modern designs nd materials with the result you see here. Like all of the est contemporary decoration, it combines simplicity with avity and restfulness with ingenuity.

The length of the living-dining room has been broken the skillful use of color and the arrangement of the rniture. Much of this furniture was especially designed r the room, and even for the particular places in the om where it was to be used. The built-in cabinets, the sk, the pedestals supporting brass figures were all de-gned by Mr. Hocking and are of waxed ash trimmed ith brushed brass. The game room, with dove-gray and hite domino wall paper, dubonnet draperies and uphol-ery, and deep blue rug, is a charming place. Around e walls is hung a series of amusing circus characters. ainted in blue and white on glass and silhouetted on oncave silver backgrounds.



pposite, the dining alcove. And on this page, upper right, the rest of living-dining room, with deep laurel green walls, beige draperies nd upholstery in interesting shades of beige, tangerine and green



t the right, the bedroom, with its coral-and-white striped paper put horizontally. The carpet is light blue-gray, and the bedspreads are a light blue quilted weave fabric. Furniture is crackled white

ower right, another corner of the living-dining room, showing the ushed ash cabinet and a desk and chair designed for the room. The replace wall of the room is almost entirely paneled in gold mirror



EMELIE DANI

Above, the game room. Small chairs are covered in dubonnet and the larger ones in deep bl





Narcissus Mini

Consider the wild NARCISSUS

by WALTER BEEBE WILDER

TO gardeners the thought of Spain means not war but tiny golden trumpets, for sunny Spain is the original home of many a wild Daffodil. These species Narcissus have been too often neglected in the search for larger and larger hybrids. The latter are splendid, even indispensable for the border, but when Narcissus Emperor appears in the rock garden, it is time to take pause. The small ones are better for such situations, and others too.

Among the thirty or forty species of Narcissus, suppose we start at the beginning with *N. minimus*, which is the earliest to bloom and the smallest of all. It bears every resemblance to that little boy you knew in school who went around with the older boys, in fact preceded them in most ventures. Precocious is the word. Mid-March is likely to find the diminutive trumpets sunning themselves a full inch above the ground on entirely inadequate stems and thumbing their little noses at the next night's frost. For sheer recklessness they take the frost-caked earth among Narcissus. Aside from their diminutive courage, their perfection of form gives one the desire to caress them as one would caress a kitten or the half-open buds of *Anemone pulsatilla*.



Narcissus Nanus



Narcissus Jonquilla Simplex



Narcissus Gracilis



Narcissus Capex Plenus

N. minimus, and this goes for most of the Narcissus species, prefers a fairly sunny location and a light, well-drained soil. There is no occasion to lift them during the summer as most will increase satisfactorily if pleased with their first planting.

We are practically overrun with *N. minor* which had been fighting a losing battle with a prostrate Yew until we cut back the Yew and transferred about fifty of the undersized bulbs to the nursery and full sun. The plants remaining in the Yew's shade flowered at least a week later and with stems of five to eight inches while those in the sun were no more than five inches at the most.

Between *N. minimus* and *N. minor*, both in the matter of size and time of bloom, lies *N. nanus*, about three or four inches in height, with an oversize trumpet, very much frilled and ruffled. As with most of the species, the height and proportions depend to a large extent on the amount of sun and the type of soil. Sun and a lean soil will hold the bulbs to their natural characteristics while shade or a too rich diet will bring about a tendency to legginess and an over-production of foliage at the expense of bloom. It is well to remember (*Continued on page* 86)



Narcissus Moschatus of Haworth



Narcissus Minor



Narcissus Cyclamineus



Narcissus Juncifolius



LEAST HOUSE: MOST COMFORT



Most notable is the utter simplicity of the plan and the efficient relation of the rooms. The placing of the kitchen and bath back to back reduces plumbing expense to a minimum. The terraces may be canvassed over in summer

THE owners told their architect they wanted the space and compactness of a medium-size apartment with the added satisfactions which only a private home could give. The budget was limited, so the house must be as inexpensive as possible. The site, in Needham, Mass., was heavily wooded, but with large trees inviting outdoor living in season. Thus provision must be made for free and efficient access to the outdoors. The result achieved by the architects, Royal Barry Wills and Hugh A. Stubbins, was a functional plan in a simple and essentially functional shell. That is to say, the exterior design was determined primarily for its ability to clothe the plan simply and efficiently. Its attractiveness, while in no sense accidental, was really a logical and subordinate development.

The house is of simple frame construction, insulated with rock wool in outer walls and roof. The exterior is of ship-lap siding, painted white with dark blue trim. The interior is of homasote panels and plywood. The foundations are concrete, with only such excavation as was necessary to accommodate the two Payne gas heaters which are hung from the floor joists and force warm air to the rooms. Cooking, water heating and refrigerating are all done by gas.



To give an impression of spaciousness without actually adding to the size of the rooms or adding excessively to the cost is by no means easy. Yet by clever handling of the open terrace roofs and solid panels, as the picture opposite shows, the effect is gained. Blue trim accents the horizontal lines

One step above the living room, but really a part of it, is the dining space. A low partition of shelves gives a pleasant feeling of privacy to the diners. Directly above the shelves, shown at right, is a simple indirect lighting fixture. This is really a wooden tray containing lumiline lamps, on brass hooks

The walls of the living room, below, are of insulating panels in lemon yellow except for the gray-stained plywood chimney breast. The ceiling is of white insulating tiles. Wood trim is off-white. The couch is royal blue, piped in yellow; the curtains also are yellow. Chairs are in yellow and blue leather



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HOUSE BEAUTIFUL'S FOURTH ANNUAL

ROSE REVIEW



JEAN COTE (APRICOT) J. HORACE McFARLAND CO.

BY DR. J. H. NICOLAS



R. M. S. QUEEN MARY (SALMON)

THIS year is about the 125th anniversary of the Rose as the object of really scientific development. During that span of time we have had six distinct periods, each being an evolution of the previous one. made possible by the introduction of new blood from exotic countries.

These periods have been the Provins (not to be confused with Provence), the Bourbon, the Hybrid Perpetual, "brilliant Parvenus" of Francis Parkman. the Tea, the Hybrid Tea and the Pernetiana. These two latter strains are now so intermingled that it is difficult to draw a clear line between the two. The Hybrid Tea-Pernetiana hybrids are still the most dominant types for cutting.

But we are entering a new period, the *Floribunda*, a group specially bred for mass planting and garden decoration. The habit of growth is similar to Hybrid Teas. medium height, but they are Arctic (a new word more expressive than the much abused "hardy"), therefore permanent and bloom continuously in numerous clusters. The flowers are fairly large, from single to very double, and include the entire range of colors known in Roses. A distinctive feature is the long-lastingness of the flowers in all weather, even in the hottest sun which wilts Hybrid Teas so quickly. It is a group, not a strain, because these Roses are derived from various Arctic species or sources: Damask, Centifolia, Polyantha, Setigera, Nutkana, Rugosa, Wichuraiana, Baltica, Macrantha, etc.

The Rose is preëminently a garden flower, and this (*Continued on page* 115)



ALICE HARDING (SUNFLOWER YELLOW)



FAYENCE (PINK AND SALMON)



ROME GLORY (RED)


SNOWBANK

GREEN

COLOR is one of the most important aspects of decoration—and we might almost add, of life. It can make a room a success or a failure, just as it can make a woman distinguished or dowdy. There are few things, in fact, that react on our emotions so quickly. Yet most of us are afraid of color and uncertain in our use of it; we look upon the creation of a color scheme with as much awe as upon the composition of a symphony. Realizing this, HOUSE BEAUTIFUL has developed a series of decorating charts of which this is the first. (You remember we started last month with a comprehensive color chart.) In this first individual color chart, as in those to come, we show you not only groups of actual wallpapers, fabrics and rugs in their actual colors, but the type of room to which these groups are best suited. For example, in the illustrations below and opposite, we suggest color schemes whose basis is green, for a dining room, a bedroom and two living rooms. But these autumn color schemes are, of course, by no means the only ones possible. You can adopt one exactly as it stands, and reproduce it in your own house. Or you can adapt it to your particular needs by using some of the basic items and making your own selection as to the rest. What we are aiming at is ideas. And so we publish these charts in the coming issues, not as tabloid substitutes for a professional decorator, but as stimulants to fresh ideas, as a start toward subtler, more effective use of color in our homes.

Dining room: Wallpaper, Imperial Wallpapers. Draperies, hammered satin, Waverly Fabrics. Upholstery, egg-shell silk, F. Schumacher and Company. Satin piping, Waverly Fabrics. Twist weave rug from Alexander Smith



Bedroom: Wallpaper, Imperial Wallpapers. Draperies, antique taffeta, trimmed with hammered satin, Waverly Fabrics. Upholstery, diagonal satin from F. Schumacher and Company. Twist weave rug, Alexander Smith







Living room: Wallpaper, Imperial Wallpapers. Draperies of block-weave satin, F. Schumacher and Company. Upholstery, (a) hand-printed chintz, Waverly Fabrics, (b) block-weave satin. Schumacher. Rug, Alexander Smith



Living room: Wallpaper, Imperial Wallpapers. Draperies of English flowered chintz, F. Schumacher. Upholstery, (a) serge mohair, Waverly, (b) striped faille, Schumacher. The broadloom rug by Alexander Smith



HOUSE BEAUTIFUL



COLOR CHART NO. 1





The living room is in eggplant, gray-green and white, with touches of rose. Furniture, pickled pine



For contrast, Mr. Loewy's office, where gray and mulberry are highlighted with chromium

A DESIGNER'S COUNTRY PLACE

RAYMOND LOEWY is an industrial designer and a famous one. His office is actually a clinic, where refrigerators, oil-burners, radiators—all kinds of twentieth century inventions—come to be analysed and studied and re-created so that practicality meets beauty halfway. Mr. Loewy's country house is of especial interest, therefore, for in it one expects to find his own principles put into practice. Beauty and practicality are both here, plus that combination of simplicity, grace and good taste which means good design.



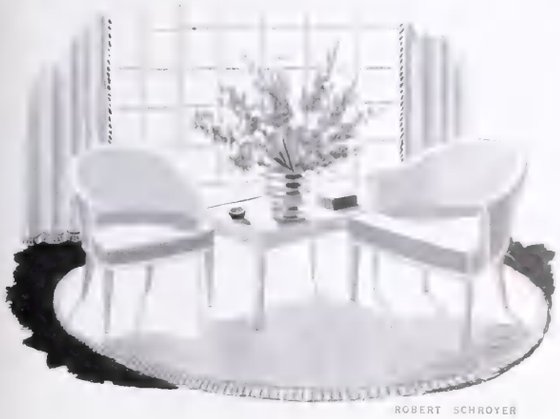
The den in Mr. Loewy's country house, suggestive of a ship. One wall is entirely covered with maps, held in place by wooden rope molding



EMELIE DANIELSON

The other end of the den, with white walls and deep blue rug and upholstery. Notice the table made of a steering wheel, and the built-in sofa

Fall style notes



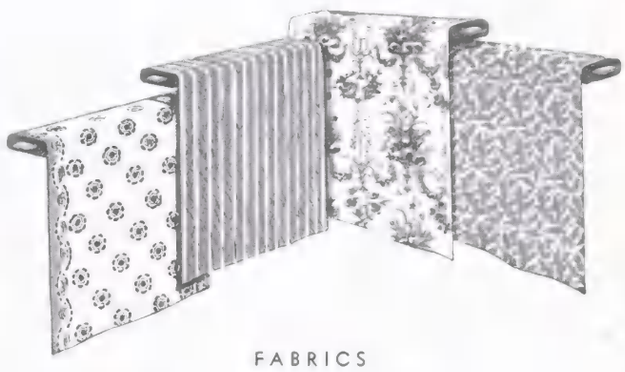
ROBERT SCHROYER

FURNITURE

WE'VE been shopping. We've seen the new furniture, fabrics, wallpaper, rugs, lamps, china, linens—everything that you'll have in your house this autumn. It was an enormous shopping tour that took us to wholesale markets, shops and decorators' offices. And out of the stream of information we've fished these facts for your fall decoration:

WOODS: Mahogany, walnut, maple, pine and oak for traditional furniture, and light woods for modern pieces. But light woods, to be good, must have character, and character is achieved by finishing. Consequently we're finding less bleaching this year; wood is more apt to be left in its natural state, and lightly stained to give it a soft, warm color—for example, a blond mahogany, descriptively called honey-tone. We prophesy a new life for pine. They're trying new finishes for both modern and traditional furniture, and the results may put pine in the glamour group.

FURNITURE: We're glad to report that eighteenth century styles are still most important. Of these, Sheraton and Hepplewhite lead in popularity because they answer so completely the demand for simpler, more graceful types of furniture. Early American is still a great favorite for informal decoration, both authentic reproductions of simple Early American and pieces of the later and finer Colonial designs. One manufacturer has brought out a line of authentic copies of old Beacon Hill pieces. In modern furniture, we are definitely past the square-box stage. Angles have softened into curves, and bulkiness has vanished. There is a definite lightening in design. Even in modern fabrics, used with this furniture, we notice a change. Lumpy fabrics, horizontal stripes and ponderous patterns are no longer with us. Textured materials have smoothed out into homespun effects, and simple stripes and subtle colors are predominant. Formal eighteenth century French furniture, with its suavity and delicate grace, is stirring up interest for formal rooms. Painted pieces are combined with light mahogany, walnut and fruitwood furniture.



FABRICS



WALL PAPER

We believe that the more graceful type of provincial will be increasingly smart for both city and country houses. Some of those we saw are copies of old pieces, and some are adapted to suit our modern living. Victorian furniture, in its simpler forms, both reproductions and antiques, is being used to some extent. We foresee that Regency, always lovely for formal rooms, will continue, although it has not reached the popular stage. Definitely news: The Queen Anne period of the eighteenth century, in which there is an awakened interest. We found lots of nice tables, small chests and occasional pieces, most of them in mahogany and walnut, with a fine old finish, which makes them look convincingly antique. Overstuffed and upholstered things are being made this year with a definite period feeling. You will see, as we did, sofas designed with the characteristics of the English eighteenth century or the formal French styles. This holds true of chairs, of course, as well, which means that frames, legs and arms are getting special attention. In furniture where decorative motifs are important, hand-carving is of the simplest. Often only a small carved motif gives the key to the style. Inlays, however, are newly important. Watch for them. We prophesy that they will gain as time goes on. On desk and table tops leather is very smart, especially in the traditional type of furniture. It is processed to look old and mellow. (Leather is increasingly important in decoration and interior architecture, as we said in the August issue.) (*Continued on page* 97)



RUGS

I'VE GOT MY own ideas

by ETHEL B. POWER

LAST month our ship came in with ten thousand dollars aboard, and, of course, Gregory and I decided at once to build the house we have talked about ever since we were married. As I worked over our list of Wants for the hundredth time I realized how much my ideas have changed since I first began to think seriously of building.

For one thing, we now have two children. Of course we planned from the first with children in mind, but I didn't realize before, as I do now, what a difference they make. For another thing, our ideas have grown more mature. Many things we once thought pleasantly quaint we now think rather silly—for instance, small diamond-paned windows and stair towers. Today I am more interested in a thoroughly up-to-date house than in a romantic one.

I have been thinking pretty steadily for over ten years about the house we would some day build, and I feel that the list of things I've set down as must-haves ought to interest others who are planning to build about the same size house that we are. I have also made a list of the things I am sure I do not want. And finally, there are things I should like to have if we can afford them.

WHAT I MUST HAVE. Ten years ago I should have headed this list with closets. Closets of all kinds, from the sports closet to the luxurious utility room. I should have starred as the first essential. I should probably have been so insistent upon these that the rest of the house would have had to be pivoted around them. I do not like closets any less today, for I know too well how much they help in oiling the workings of the household, but I am more reasonable now and realize that only a certain amount of space can be given to them in my rather small eight-room house. I shall not therefore make a fetish of them at the expense of other rooms.

The thing that I list first today, that I put in capital letters and underscore, is an elusive quality that is hard to put your finger on but that perhaps is defined as well by the word "livable" as any other. A house to be livable must first, of course, be physically comfortable. My house must be step-saving, with rooms opening logically into each other, and work-saving, with a reasonable amount of automatic equipment.

But a truly livable house must also be mentally comfortable. To achieve this my house must be built around my family and the way we live. It mustn't be an exhibition piece, a house that we have to live up to, nor must it be swept clean of the evidences of living. It mustn't be put out of countenance if Gregory's papers are left about on an open desk, or my garden books and clipping file are laid on the bench by the fire, or the children's school books are piled on the living room table. Don't misunderstand me. I don't mean that I like disorder. I dislike it exceedingly. But I dislike nagging more and life moves too





quickly today and is too full for the house to remain always in order while trying to keep pace with it. Set down room by room, then, these are the things I want. I am thinking principally of the plan of the house because it is important to get this right first.

To begin with, there must be a hall. Whereas for some a house so cramped that the living room must contain entrance door and stairway may be better than no house at all, for me it wouldn't be. I prefer to wait until my budget can include this anteroom, this buffer between the family and the outside world. The hall needn't be large. I want only space enough for an adequate closet (more about this later); a stairway wide enough to take furniture without jabbing the walls and with sufficient headroom so that tall people will not bump their heads when they go upstairs; a table or, better still, a chest for gloves, mittens, scarfs, the dog's leash, and all those things that will be left around to clutter up a hall if they haven't a place provided for them; and one chair for the Fuller brush man whom I never turn away, or the insurance agent, or any other stranger who gets uninvited within my gates.

The living room, more than any other room, measures the livability of the house. Mine must be large enough for each of us to have his own chair and lamp and with room left over for friends. It must be able to stand up under the impact of daily living. Perhaps it will do this best, when the children are young, if the walls are paneled in natural color wood and the furniture is covered in materials of some of the lovely new grayed colors. All the furniture must be chosen for comfort and not for "interior decoration." When the children are grown up the walls can be painted and lighter colors used and the room generally made more formal if we want this kind of room then. (This whole question of the children's rights and prerogatives in the house is such a large one that it is left for a separate discussion in a later article.)

For the living room to be really livable it must have first of all privacy. It must be a dead-end space and not a main or even a secondary route to other rooms. This means doors grouped together at one end of the room and it means also that the fireplace, which is the very heart of the room, should be at the most secluded end. When I am reading or working quietly in the living room I want to feel that it is my stronghold and that I will not be interrupted by people creeping up on me or constantly passing me on the way to other rooms. It must have blank walls and openings so arranged that the furniture can be made into logical groups easily enlarged when there is a crowd or as easily broken up into small conversation groups. I do not want to have to shout across the room to callers as I have many times been shouted at in other people's houses.

There must be enough windows, and of ample size, to light every part of the room. This does not necessarily mean that the light must be evenly distributed. I prefer some medium tones in rooms, just as I do in pictures. There must be storage space for books, magazines, games, cards, bridge tables, and all the impedimenta that the family clings to, rationally or irrationally, and wants to have at hand. This must include also storage for wood near the fireplace. Automatic equipment has so spoiled us that we will not light a fire if wood is not within easy reach. But what is more inhospitable than a dark empty fireplace or, worse, one that has never known a fire at all?

My house, and especially the living room, must look outward as well as inward, and not be a boxed-in affair that ignores the out-of-doors. I want both an open terrace—just a secluded corner in the garden will do—for the days when the sun invites stretching out under the open sky, and a screened porch for the days when I must evade the mosquito, my greatest enemy.

I must have an escape room so that when the living room is in use for entertaining there will be a place for those who want privacy. In my friends' houses this room is usually the sanctuary of the man of the house. Gregory shall have first lien on it but it will not be his exclusively. It will hold his desk and I shall not expect him to keep this too tidy. (Parenthetically, I should like to give a vote of thanks here to the efficient secretaries who have inaugurated the era of the clear desk top. My Gregory hasn't reached the super-executive position where his desk is free of everything except pen and ash tray, but he has felt the effects of the reform nevertheless.) I shall have my corner in this room and there will be no "do not enter" sign on the door for the children. If one of them is cramming for exams and there is no quiet elsewhere, it will be turned over to him for the time being.

The dining room I am willing to have a part of the living room, if necessary. If it is, it must be placed where it can be shut off by curtains or screens. But it must be a true part of the living room, furnished more like it than a regular dining room, so that it can act as overflow space and thus really increase the living quarters. I want it a separate room only if it can be large enough to take regulation furniture. This does not necessarily mean a table placed in the center of the floor. I might prefer a less conventional arrangement, perhaps a long table in front of a group of windows if there is an attractive view outside. But if the table is in the (*Continued on page* 110)







To partner these houses at Oak Hill Park in Yonkers, New York, the house sketched opposite is being built on the site located just below and to right on this bird's-eye map









BUILDING →



HENRY STALHUT

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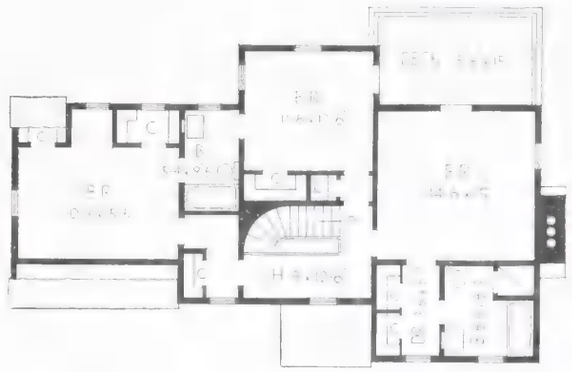
PART ONE: FOUNDATIONS

THE name of the community you see, bird-wise, on the opposite page is Oak Hill Park. HOUSE BEAUTIFUL has selected it as a sound example of operative development for medium-size homes of good construction and good design; has further selected one house, under construction as this is written, with which to tell you in three articles what good building is and why. Before we get down to our case, House #20, here are a few vital statistics (and we mean vital in this case) about Oak Hill Park itself.

The architecture, with one exception, is generically colonial, with stone freely used with shingles for walls, and roofs of slate. At top and bottom of the preceding page are six of the houses already built and, except for one, occupied by private owners. There are more houses finished and in the hands of owners than we have shown. If you consult the map you will see how the settlement has been developed and the orderly way in which coherence has been maintained throughout. You may note, too, that up the hill to the west of House #20 is another under construction. It is farther along the route to completion, and is being built from plans which the new owner has had drawn up, though the character of the house is similar to the rest and the Van Buskirk company is building it with its own crews.

The original property, about what you see on the map, was obtained and improved by the O.H.P. Corp., with (*Continued on page* 103)





Plans for House #20, above, were drawn by George M. Malcolm, architect. Harold Van Buskirk, Inc., is building it as part of a modern community of good medium-size homes









Four foundation points. Left, laying first course of concrete blocks on fireplace footings. Above, footing drainage tile in position and cement coating being laid on. Right, what amounts to a sectional view of the wall, showing relative sizes and positions of footing, blocks, drain tile, and the cement coat. Far right, asphalt mastic is added

PHOTOGRAPHS BY RALPH H.

September Supper



EMELIE DANIELSON

New seasons mean new food, and the first crisp autumn evening is a fine chance to start the open season for soups, hot and delicious—and something you haven't tasted in three long months. The soup tureen and plates are eighteenth century Worcester china in tangerine, deep blues and gold. The Crown Derby cups are in the same colors. All from Plummer. Natural-colored linen napkins, Mosse. Silver in the William and Mary pattern is from the Lunt Silversmiths. The English hunt table—marvelous for entertaining—is from W. F. Cooper. Vendôme supplied cold cuts and the Suprême Janette Parisien. Cakes and *petits pains* from Dean's

soup



by MARY GROSVENOR ELLSWORTH

ONE test of a well-planned dinner is the choice of soup in relation to the rest of the meal, a choice that is becoming increasingly delicate in view of our modern eating habits. Gastronomically, we just can't take it. A menu considered suitable for entertaining a generation ago would lay the guests of today in windrows on the floor, beyond even paper games.

So for the sake of your menus, know your soups. They are many and versatile and all of them fun, from the rarified essence that enlivens the appetite for other things to come, to the meal-in-itself that can be followed only by a little salad, fruit and cheese.

In this latter class come the most ancient and honorable of soups—the chowders, the bouillabaisse, the pot-au-feu. They constitute the answer to those peculiar meals that must be hearty but not heavy, like Saturday luncheons in the country when you have winter week-end guests. Pot-au-feu is a little more than that—well done, it can appear for dinner.

POT-AU-FEU

Buy two pounds of good stewing beef, rump, shoulder, short ribs or H-bone, all in one piece. Tie it up with string so it won't cook to pieces and put in an earthenware or enamel soup pot with enough cold water to cover, six or seven pints, and a good handful of salt. Let this come to a boil over a brisk flame and boil until whitish, foamy scum begins to form. Take this off and keep on taking it off as it forms until it stops.

Now put in your vegetables—three or four leeks cut in half crosswise and tied together so they won't boil to shreds, a head of celery, a couple of carrots, a piece of parsnip and a turnip or two. Add your seasonings—a sprig of thyme, a leaf or two of parsley, a bay leaf and an onion stuck with three cloves. If you intend to serve the vegetables (the French consider this quite informal, but it is very good) double these quantities so there will be some for everyone.

When the vegetables are in and the pot boils again, turn the flame down so it will simmer along quietly and leave it there for four hours. Hence the name. Some people like cabbage in pot-au-feu. If you want it, put it in for the last hour. When done, your broth will still be pretty light. You can use Kitchen Bouquet, or go straight back to tradition and fry some onions black in a little olive oil, dissolve the coloring out into half a cup of hot water over a slow fire, strain the liquid and add it to your broth to darken it. Be sure you give the water a chance to pick up all the coloring from the onion pan. Be sure, too, to get all the grease off the top of the broth. Remove the meat to be kept warm and strain the broth through a fine sieve.

This conglomeration is served as two courses, the vegetables appearing on a separate dish either with the soup or with the meat. It is fun and somehow very much in keeping with the character of the dish to serve it at the table. The broth is ladled over thin slices of toasted bread laid in the bottom of large, hot, shallow soup plates (the French use those hard rolls called *flûtes* sliced and toasted because they have very little yeast to impair the flavor of the broth). The meat is sliced and served on a separate plate, and there should be lots more toasted rolls to go with it.

BOUILLABAISSE

This Provençal fish classic is really a kind of mixed fish chowder with frills, the extent of the latter depending on your reaction to the Mediterranean note in cooking. This involves a couple of crushed cloves of garlic, chopped onions, a sliced tomato, chopped parsley, a pinch of savory, fennel and saffron, bay leaves, whole cloves, salt and black pepper. You can use any or all, depending on your daring. Put whatever you decide on and as many onions as your palate warrants to fry in olive oil in the bottom of your earthenware soup pot, till the onions brown nicely. Then add two quarts of water, then fish—five pounds of it—cleaned and skinned, of assorted kinds and so chosen that forty-five minutes of boiling will finish them all together. Put that up to your fish man—he can tell you what is in season that will boil well in that length of time. You want dry-meated fish such as cod, halibut, haddock, pollock, whitefish and the like. This may be cooked sewed up loosely in a cheesecloth bag so the water can circulate freely inside the bag, or simply turned loose in the pot as is. For a pint of the water, you may substitute a pint of white wine.

When the batch is about half done, add whatever shellfish you have been able to find. Shrimp, crab and lobster should be boiled and shelled before they go into the pot. Clams, oysters and mussels should be simply scrubbed in six or eight lukewarm waters and dumped in, shell and all. When they open, the job is done.

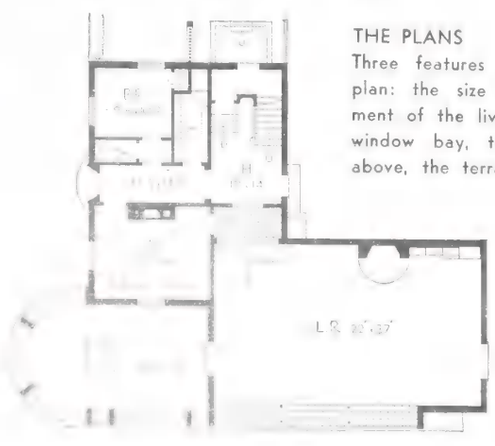
The serving process can be the same as for pot-au-feu, or you can pile the soup plate high with fish and as much broth as it will hold—always, of course, remembering the toasted slice of roll as a base. Nothing will show off your best tureen to better advantage on a Sunday night than bouillabaisse.

I have two short-cut chowders that are fine for cook's night out and beautifully simple for outdoor cooking. Here is the clam one—the seafood chowder I should be glad to send you. They are at their best on the beach. (*Continued on page* 100)

OLD BRICKS

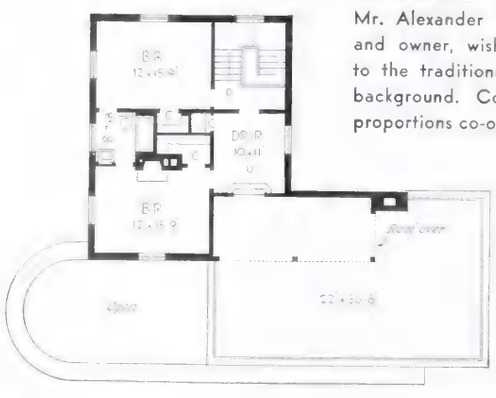


F. S



THE PLANS

Three features dominate the plan: the size and arrangement of the living room and window bay, the vast deck above, the terrace colonnade



THE HOUSE

Mr. Alexander D. Knox, at once the architect and owner, wished a modern house tempered to the traditional qualities of its Rhode Island background. Complete simplicity and classic proportions co-operated with old weathered brick

F O R N E W

THE first major problem, admits Alexander D. Knox, the architect who designed this modern but mellow house, was the fact that he was his own client. The second difficulty was the matter of expense. The third, really an outgrowth of the second, was how and what to build so that future additions to a unified plan would still maintain unity.

In conception, plan, and methods of construction the house is modern any way you look at it. But it also has a settled maturity of design which was partly inspired by, partly a concession to its sloping site above Narragansett Bay, at Saunderstown, R. I. Not the least important factor contributing to its warm simplicity is the choice of second-hand bricks, laid on edge. (See Problem Two above.) And of course the use of bricks, especially as left in their weathered and lime-stained finish, supplies a further link between the newness of conception and the familiarity of a fine architectural tradition. Under the brick is an ordinary wood framework, except for the living room, which is so large (24 by 40 feet) that a heavier mill framing is used. Construction, orientation and arrangement of windows are such that future additions to the client's taste may be made with the full sanction of the architect's judgment.

The living room alone would make the house unique. One entire wall facing east contains virtually all the room's windows. The huge bay here is twenty-eight feet long, and by an arrangement of sliding panels a continuous eighteen-foot opening may be achieved. One end of the room provides dining space, and the adjoining kitchen serves it ably. Later this kitchen will become a library.

The house is designed for ready conversion to all-year service. Sheathing throughout is of homasote, and wide panels of the same material form the interior finish on the second floor. Living room and halls are plastered.







F. S. LINCOLN

Of the three photographs above, those at top and bottom show differing features of the living room. Sandwiched between, for contrast, is a view of the main bedroom. Such sharp contrast is illuminating, for it shows how well old and new can harmonize

The bedroom furniture, out of a Saunderstown house of the 'seventies, is chocolate brown, almost black. The ornament is yellow, with green stripes, and the flowers involved in the intricate design are green and yellow with touches of white. The walls are unadorned

Three sides of the living room are virtually unbroken walls, clear yellow. The maple floor, natural wood trim, straw rugs and bamboo blinds are light and cool in tone. When the great windows are slid back, the fourth wall (lower picture) gives way to the outdoors

Continuing the line of the twenty-eight foot window bay and sweeping in a semi-circle toward the camera in the photograph below is the terrace colonnade—a structural element as subtle as it is simple. The unadorned rectangular columns blend peaceably with the house



HOUSE *Good*

IN FABRICS

TO YOU, as to us, a really exciting Good Buy must be merchandise of high quality, real style and just price. Each month we are searching the wholesale markets of the country to track down for you just such actual Good Buys. We have found, we think, the most striking values in draperies and curtains in order to help you in your fall decorating, and these are shown on these six tags. In subsequent issues, we will bring other outstanding values covering all the various things you will need in home furnishings. Stores all over the country carry the merchandise shown here. On page 102 you will find some of them listed.

1



1 For an eighteenth century living room: New Fieldcrest chenille stripe of spun rayon and cotton. Lined, pinch-pleated top, 2½ yards long. About $15. The Columbia Venetian blind has a new Snap-Stop device to anchor it.

2 Tailored treatment for a bay window: All-cotton Wamsutta Lustercale that looks and feels like silk and is Sanforized-shrunk! Fifty inches wide, about $2.25 a yard. The Consolidated trimming is about 30 cents a yard.

2



3



BEAUTIFUL *Bays*

3 For a modern window: New Fincastle textured woven cotton, with the beauty of old hand-woven fabrics, in an unusually smart modern design and color. Pinch-pleated, $2\frac{3}{4}$ yards long, about $11. Aeroshade blind, about $5.50 for 3′ x 6′ window. Bamboo cornice, $3.50 per foot.

4 Window in a formal bedroom: Floor-length over-draperies and valance of quilted Celanese satin, about $25 each. Printed Celanese Faconne tie-back curtains, about $15. Tailored glass curtains of Celanese ninon, about $11. The dressing table skirt is quilted satin, with an over-skirt of fringe. About $22.50. All custom-made.

5 Lighter-weight fabrics for draperies are news. Net overdrapery is about $2 a yard, and net glass curtains about $1.25. Both are 50″ wide. The Venetian blind shown is by Pella. The cornice is about $10, standard size.

6 For a country living room: A new Waverly printed linen available in eight different color-combinations. Pinch-pleated, lined, $2\frac{1}{2}$ yards long, about $9 a pair. With Colonial furniture these are charming. Shade is by Mayfair.



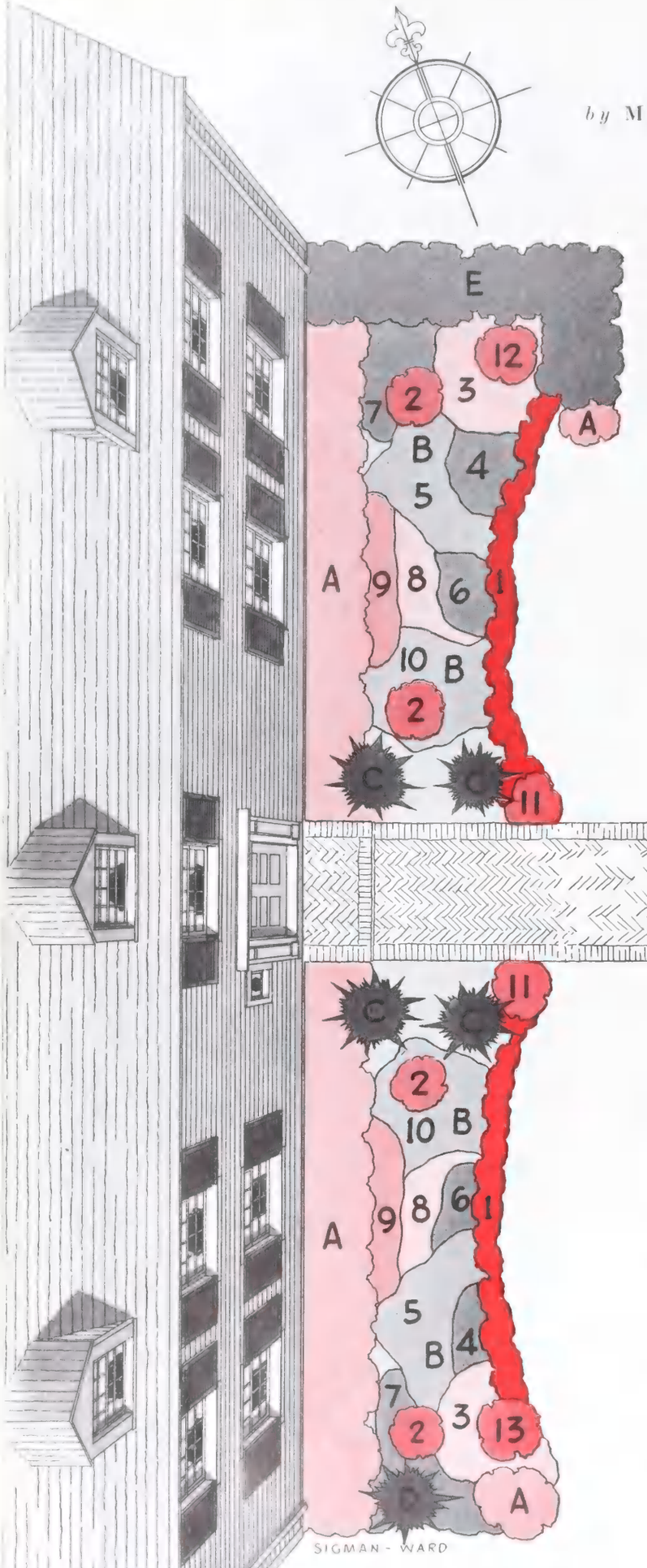




EMELIE DANIELSON

Restraint in the

by MRS. JAY CLARK, JR.



IN RESPONSE to a recent statement of mine that moderation in the early garden was sadly lacking, a clever gardener turned on me with keen disapproval: "Of all the times in the year that we do *not* want restraint, it is after the drab winter of cold climates, when we long for color and growth, the more the better." When a rebuff comes from a respected arbiter the only thing to do is to go over the pros and cons of the matter, and subject the original opinion to a searching quiz, looking for the flaws in the argument. This has been carefully done, with the result that now scattered beliefs are martialed into compact array. And with the memory still fresh in mind of some extraordinarily beautiful spring gardens, I repeat that the most successful ones did not glow like Joseph's coat in shimmering splendor, but displayed restraint in both numbers and arrangement. Here, perhaps drawn up more in the light of reason and common sense than enthusiasm, is the evidence.

THE DANGER OF EXCESS. At no time of year is it so easy to overdo as in the first garden when Nature herself eggs us on. Plunging recklessly, we cram bulbs and plants and shrubs into the ground, their main requirement in our minds being the probability of simultaneous bloom. Exercise of restraint is forgotten, as well as the tenet that opulence can create a lovely effect only when choices are made with reasonable discretion. Mass certain things, if you will, but do not mass everything. It is dangerous to have sheets of Tulips, carpets of brilliant flowers and walls of shrubs in bloom all in the same line of vision. Such a sight involuntarily brings to mind the wail of that comic strip matron, Mrs. Katzenjammer, "Too much is enough!" The garden that conveys a feeling of restlessness, that shouts, "Hurry, hurry, for in a few weeks spring will be gone," is not conducive to the peace and real contentment without which it fails entirely of its purpose.

WHAT SHALL BE DONE? By all means plan for color, but be certain that there are sufficient grays and greens and whites to tie the groups together, and to allow the eye to pause in quiet relief as it scans the whole. Also that each planting is provided with the background and surroundings that will best bring out its individual assets, and be conducive to a recognition of the flower itself rather than mere approbation of the general scheme.

This lesson is brought home to me every spring. No matter what may appear in the garden arrangements of color meticulously thought out, the one thing that invariably causes comment from the visiting carpenter as well as the appraising connoisseur is a clump of white Trillium at the pool's edge, huge flowers

Assuming the house is 40′ wide and the borders 4′ at their narrowest, here is the key to the planting plan: A. Evonymus radicans vegetus. B. Carpet of evergreen runners—English Ivy, Pachysandra, Vinca. C. Spreading Yews, Taxus cuspidata nana; upright Yews, Taxus media hicksi. D. Needlepoint Juniper, Juniperus rigida; Japanese Junipers, Juniperus japonica. E. Yew hedge, Taxus cuspidata. 1. Small bulbs—Chionodoxa, Snowdrops, Scilla, Crocus, also Violets. 2. Sweet Cicely, Myrrhis odorata. 3. Scilla nutans. 4. Tiarella. 5. Clara Butt Tulips. 6. Lilies of the Valley. 7. Bleeding Heart. 8. Mertensia. 10. Narcissus White Lady. 10. Iris Purple King, Tulips John Ruskin, Suzon, Aphrodite. 11. Azalea, vaseyi (for a white house), viscosa (for a brick house)

rising above the opening pale green fronds of Dicksonia Ferns, with nothing to distract from the beauty of the flower itself. The irony of it is that the gardener did not have the wit for such a placement; the whole was a gift of Nature in a clump of sod brought at random from the woods. And it is not easy in these planting days, when every inch is at a premium in a small garden, to keep from tucking into this uncrowded spot the few bulbs that cannot find any other resting place. So far I have had strength of mind to let well enough alone, and shall endeavor to cling with both hands to my convictions.

Going back to the notes taken last spring: one is underlined in the blackest of pencils. I give it out with hesitation as it is so contrary to the usual methods. Yet where the rule was followed, results were far above the customary level of success. *Keep shrubs and flowers of the border that bloom at the same time away from each other.* One of the first axioms in garden planting has been that shrubs are the ideal accessories for flowering plants, because they supply the indispensable green, not in a hard surface, but in a background that is changeable in its textures, its lights and shadows, ever neutral and compliant. Against such a curtain are placed the groups and drifts of plants or bulbs that will burst into a splendor of varied hues, carefully arranged according to strategic needs of color and form. Suddenly behind them and over their heads the green masses they were depending upon to throw their own brilliance into relief break forth into equal floral glories of their own. Often—I do not say always—the whole picture loses both its charm and its proportion.

Spring Garden

Equally, a shrub in full panoply of bloom is far too lovely to share its pomp with any distracting lesser lights. The eeriness of the Dogwood is never seen to such good advantage as where it glistens among the new greens of the woods, and although the wild Crab and the Redbud are often neighbors, never does one intrude unduly upon the other. That is Nature's way. She does not mass, but places the individual specimen in such a manner that attention is immediately focused upon it alone. Put Shadbush among white Birch trunks, and Forsythia in the soft fluffiness of white Pine, or let it be glimpsed from behind gray or brown branches still bare of greenery. For if this brilliant and almost overpowering splash of color had been kept more in the background instead of always occupying a front seat, it would not be perilously near disfavor today. Let the Cherries and the Crabs be silhouetted against the sky if possible, or in some location where the color-drenched mass does not have to compete with anything else.

CURRENT PRACTICALITIES. The foregoing paragraphs may bring dissenters, but opinions are unanimous that any kind of spring garden should, if possible, be started in the fall (which, of course, is the point in talking eight months ahead of time). For a contemplated new garden there is soil and bed preparation, deciding on what is the goal to be attained and how to reach it, the bulbs to be put into the ground, some seeds to be sown and certain perennials tucked in—all necessary September work for April returns. Writers on garden subjects are often rebuked when they take it for granted that even the beginner knows at least the rudiments of the matter, and thus leave out in their directions exactly the hints that are most needed. So I am going to put these suggestions for garden tactics in the simplest form in the hope that someone who has never dug before will be inspired with a confidence that comes from understanding. There may also be something in the planting lists to spur on the experienced.

First of all in the preparation of new locations or in making over old ones that have reached the point of stagnation, drainage occupies the first hours. April, May and June are usually lavish in moisture, and the bulbs especially do not thrive in rotting conditions. Dig out the topsoil and break up the under surface well. For this task, no tool is better than a pick-axe. Eighteen inches is none too deep to go down into the ground. Leave four inches of this broken, loosened earth, and then to be on the safe side put an equal layer of some coarse material: coal cinders, gravel, old plaster rubbish or the like. On top of this go five inches of the removed topsoil, mixed with food; then the remainder of the plot is finished off with a finely prepared loamy layer like a frosting. Get this loam from some reliable source of supply locally. The enriching of the soil is best done for the average situation with peat, humus and bone meal, or well rotted manure.

LOCATION AND PLANTING NOTES. The gardener who tries to keep his acreage going at full horticultural tilt during the entire season has a three-ring circus on his hands, and he will be a weary ring master at the end of the performance with more or less inevitable tumbles to mar his memories. It is far more satisfactory to devote one space at a time to the plants of one season of the year. In the average climate of the wide temperate or transition zones, it has always seemed to me that the place for the spring garden is near the house, where it can be enjoyed at every entrance and exit or from the windows alone.

The first suggested plan is for the front of such a house as received Honorable Mention in the Small House Competition and which is pictured on page 26 of the January 1937 issue. Not only will an early garden of sorts be provided, but also an interesting sub-house planting—call it foundation if you will! This exposure is an excellent one. Protected from the west by the house itself, it receives full east and south sun, and only needs the Yew hedge running out from the corner to shelter the plants from any northern blasts. A turn of the hedge towards the walk creates a still more secluded spot. The first thing is to provide a permanent foliage effect, and to obviate the thin look which is a weakness of so many of the spring flowers. Yews, Needle Juniper, Evonymus and evergreen ground covers attain this end, with clumps of the fern-like Sweet Cicely which can be kept in bounds by removal, throughout the season, of the outer stalks to provide a steady crop of new green fronds. Into this mass of green are put scattered spring blooms which will do their part at the moment they are most needed and then quietly disappear. The accompanying plan shows the approximate disposition of materials. The tiny bulbs are at their best in such a placement. They need absolute quiet in order to reproduce themselves as lavishly as they are capable of doing when let severely alone, and they will run like wildfire in and out of the green carpet.

If the spring border is part of the garden itself, here also put haphazard methods into the background, and let each choice have a definite reason. Where the garden is small, forget there are such glories as tall Darwin Tulips which appear to strut through restricted areas, and be satisfied with the shorter-stemmed Early and Cottage types. Among the Narcissus it is wise to note that the *leedsii* and *incomparabilis* groups are all single, and while of delicate appearance, are less prone to droop their heads under the beating of a rain than the heavier and larger trumpets. Remember that perennial Candytuft is the whitest thing (*Continued on page 125*)

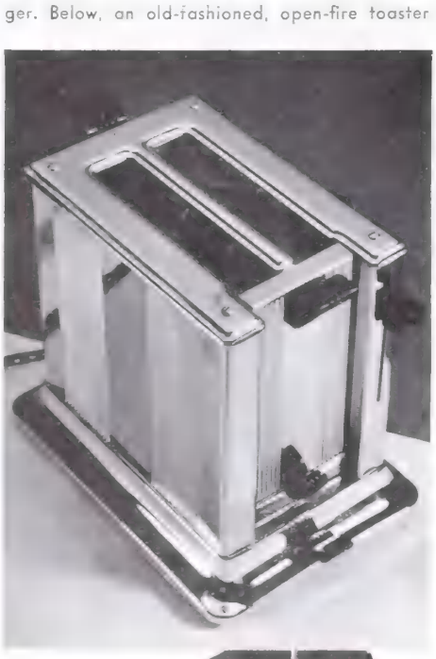




F. S. LINCOLN

think of the kitchen

Manning Bowman electric toaster, Lewis and Conger. Below, an old-fashioned, open-fire toaster





Stainless steel and old pewter. These and succeeding new things at Hammacher Schlemmer





Turn the handle and make butter or whip cr
in an instant. Below, an old wooden c







RICHARD AVERILL SMITH

now and then

THINK of your grandmother's kitchen—a coal range, flatirons that were really iron and a wooden icebox on the back porch. And then think of *her* grandmother's kitchen! On the opposite page is a photograph of the kitchen in the Governor's Palace in Williamsburg, presided over by Ann Sarah, who is included in the picture. Ann Sarah takes the greatest delight in making visitors guess the purpose of some of her old cooking utensils, chuckling gleefully when some bewildered guest stares blankly at a gophering iron or a wooden lemon squeezer. In the days when Ann Sarah was a slave, she never dreamt of a kitchen like the one on this page, designed by Robert Heller for the house of Mr. and Mrs. Henry Rachlin. Here everything that Ann Sarah could have wanted is in one white-and-chromium corner, with the stove and refrigerator nearby. Here is a kitchen with no breathless heat, no soot, no unnecessary steps. Here is plenty of fresh air and sunshine, and superlatively clever planning. Below it are some of the things which complete our own modern kitchens—and it seems impossible to believe that some day they will look old-fashioned to our own grandchildren!

we have labeled glass condiment jars.
, a spice-box from a by-gone kitchen





Today the electric fruit-juice extractor is a necessity. Below, a wooden lemon squeezer





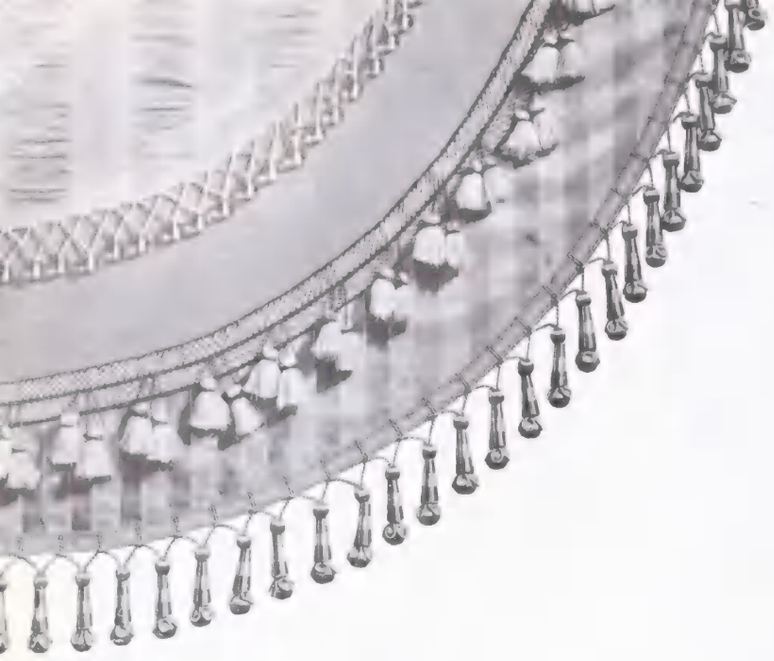
Automatic Hotpoint irons keep constant heat. Below is a charcoal-burning antique iron





NORMAN W. CARY

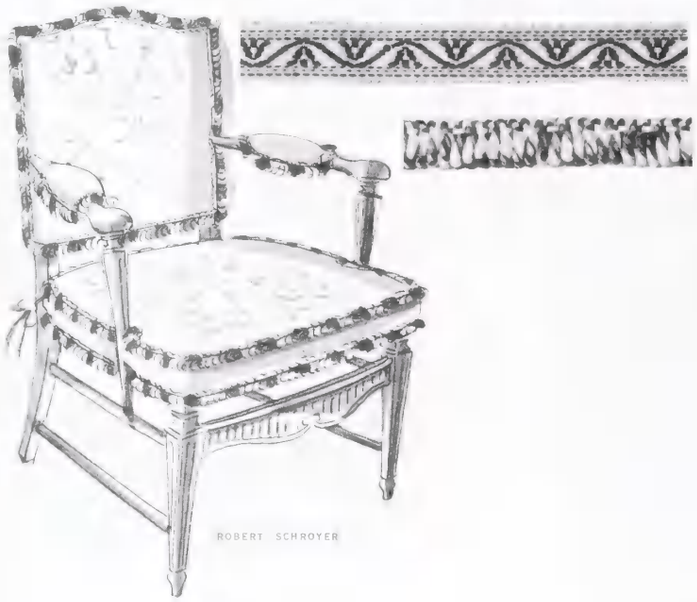
keep your rooms



HAVE you ever seen a room that had no trimmings? No fringe on its curtains, no pleating on its bedspreads or braid on its chairs? If you have, you will remember its strange lack of finish, its absence of any personality. Good taste begins with simplicity, but to create charm you need imagination as well. No matter how basically well decorated a room is, it is the details that give it both finish and warmth—the pictures, the lamps, the books—and the trimmings. On these pages is a collection of trimmings for windows, beds, chairs and even rugs. They fit into any period—even the modern, for the right trimming will point up the clean direct lines of contemporary furniture with tremendous effect. You can have the Provincial trimmings of Europe in gay colors and homespun textures. Or, at the other end of the scale, you can have Cellophane, urban and sophisticated. And you can have the whole range of trimmings in between. But whatever you have, don't be afraid to trim your rooms. And if you're in doubt, ask a decorator.

Glass ball fringe on taffeta. Double-tasseled cotton fringe on homespun. Both, Consolidated Trimming. Formal silk modeled fringe on taffeta. E. L. Mansure. All fabrics, F. Schumacher and Company

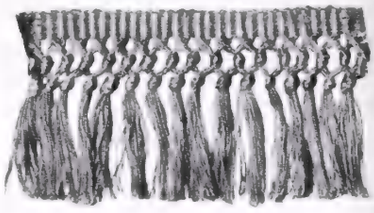
Provincial chair: Brightly-woven braid, gay as a Tyrolean's braces. This and the candy-striped looped fringe, Consolidated Trimming

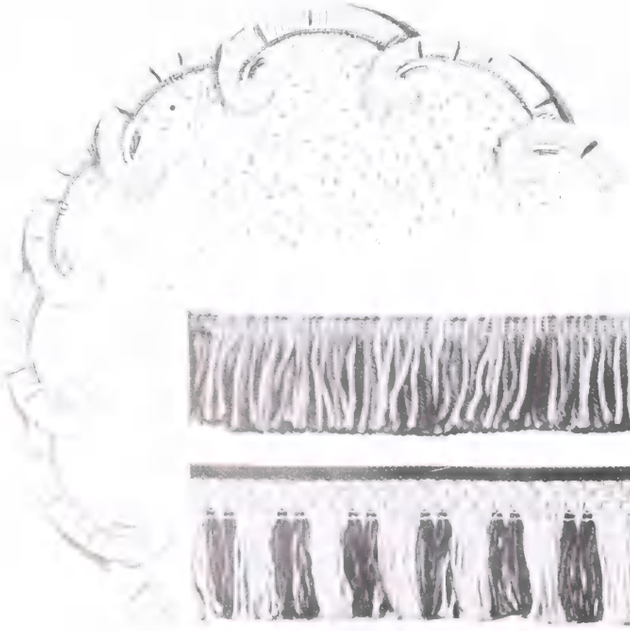


ROBERT SCHROYER



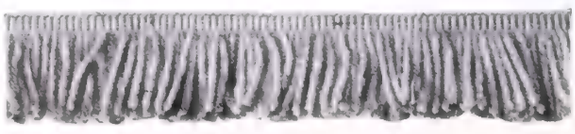
Tablecloth: For the living room, dining room or even the bedroom. This one is made of strawberry-colored linen, with a classic braid and linen fringe of moss-green. The folds hang straight and simply. Braid and fringe in all colors from E. L. Mansure



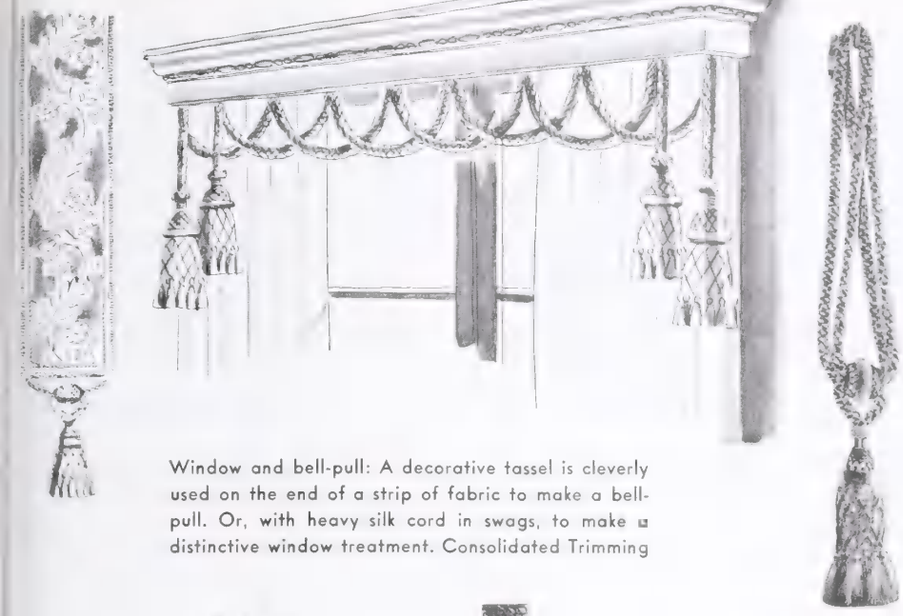




Rug: Solid-color rugs are smart and fringes make them smarter, either inserted into the field of the rug, or bordering it. Left, new two-toned wool fringe. E. L. Mansure. Below it, two-color cotton fringe for cotton or fibre rugs. Consolidated Trimming. Below, thick, short wool fringe, E. L. Mansure



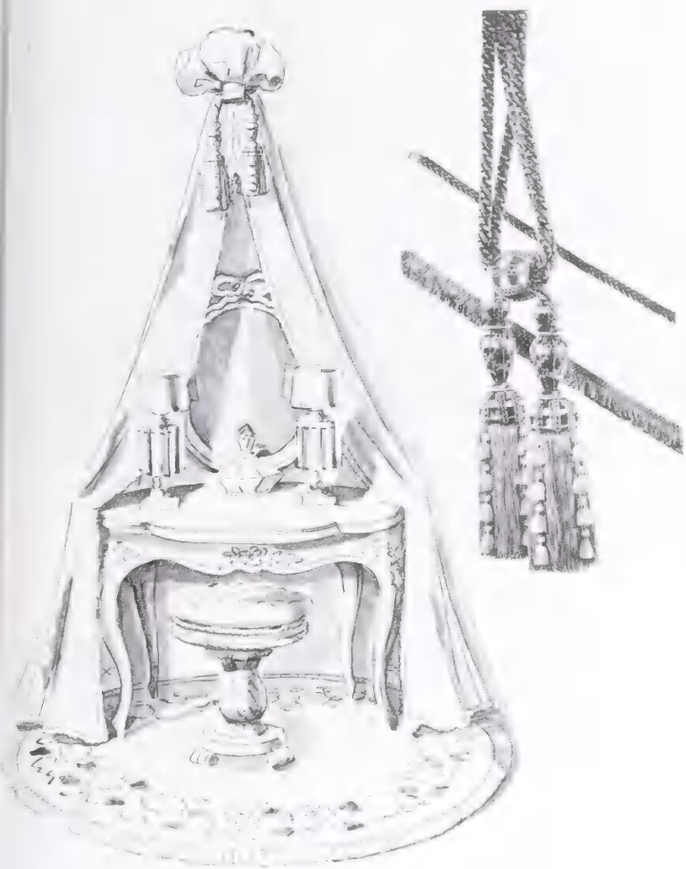
in good trim



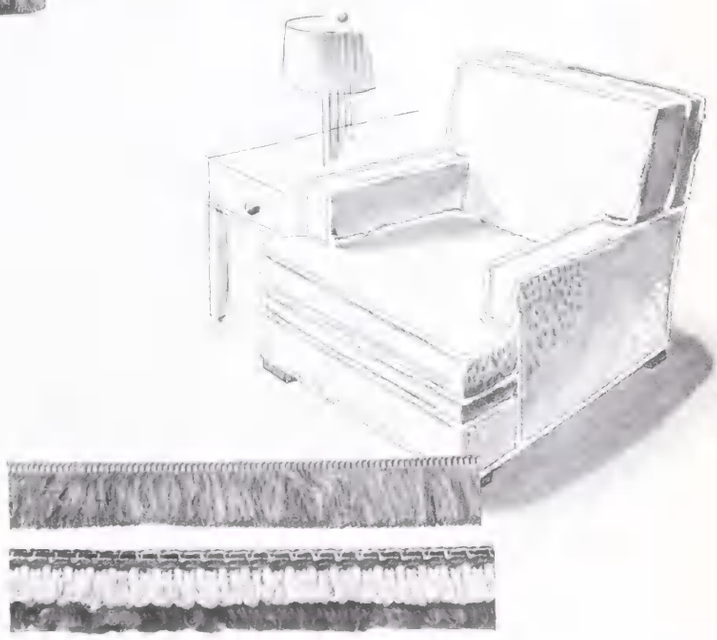
Window and bell-pull: A decorative tassel is cleverly used on the end of a strip of fabric to make a bell-pull. Or, with heavy silk cord in swags, to make a distinctive window treatment. Consolidated Trimming



Red and white cotton loops on mohair. Multi-tassel silk fringe on antique taffeta. Silver Cellophane fringe, on Leo Carillo modern fabric. E. L. Mansure. Mohair and taffeta, Stroheim and Romann



Dressing table: An old-fashioned table and piano stool transformed. The sheer canopy is held by silk tassels and trimmed with moss fringe. The stool is finished with square silk rope. From E. L. Mansure



Modern chair: The thick silk moss fringe above will accent the clarity of modern lines. Two-color double cotton fringe will harmonize with linen and cotton fabrics. Both, Consolidated Trimming



For a young girl's bedroom: Glazed chintz pleating, polka-dotted or diagonally striped, comes in many colors and makes a gay trimming for bed, bedspread and day-time pillow-slip. The chintz pleating, E. L. Mansure





EMELIE DANIELSON

Georgian Variation



UNDERWOOD & UNDERWOOD



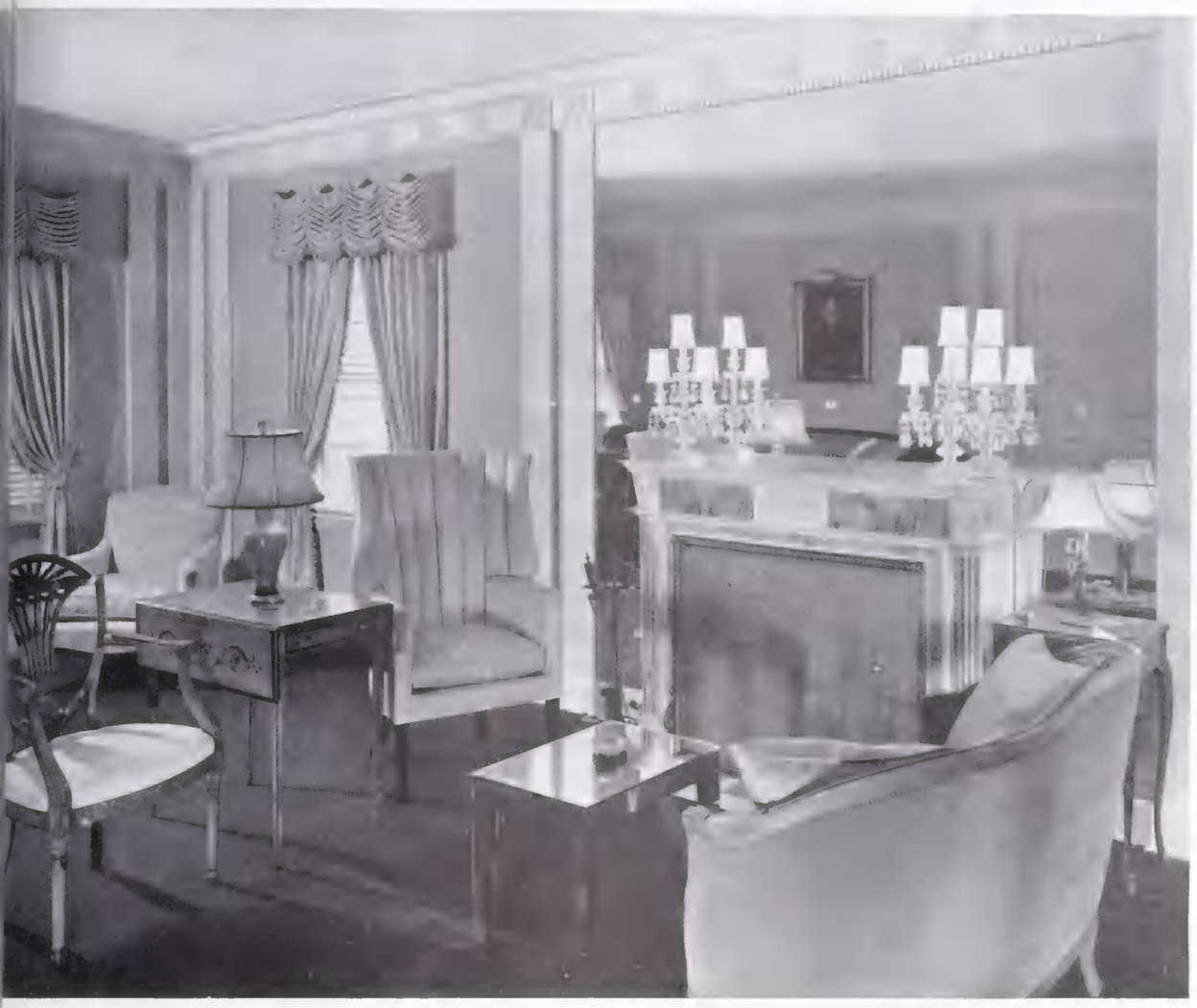


THE PLANS

While by no means a small house, the amount of space it contains is compactly and efficiently disposed. The basement, not shown, contains a dressing room, heater room, laundry, large recreation room and bar

ESSENTIALLY the house is Georgian. But there is a simplification of line and detail which springs from modern architecture, and the result is a particularly pleasing combination of old and new—a combination which could almost be defined as Twentieth Century Georgian. Willard G. Walker, architect, designed the house for Mr. and Mrs. Frank G. Hall, in Wilmette, Illinois, and it was decorated in the same feeling by F. P. Sheridan, of John A. Colby and Sons, Chicago. In the living room on the opposite page, for instance, the basis for the color scheme was taken from the mantel, which is antique Georgian marble—a soft, grayed white. The pilasters of the mantel are brocatelle sienna, a coloring which runs from brown to a very pale gold. The rug repeats the brown, and a love seat is upholstered in pale gold velvet. The draperies are a grayed ivory brocaded satin, and the walls are a deeper shade. The furniture is both French and English eighteenth century. The fireplace is framed in mirror.

Then in the entrance hall, opposite, the same color scheme prevails. Walls are painted pearl gray and doors and woodwork are painted white. The beveling of the door panels is painted gray a shade deeper than the walls—an interesting and effective detail. In the dining room, the colors are reversed: off-white for walls, and a deeper tone for cornice and doors. Here again the beveling is painted gray. The master bedroom uses Sheraton furniture and a charming shade of pale rose.



The high-backed chair next to the fireplace is upholstered in ivory in much the same tone as the walls and draperies of the living room. A pair of Louis XVI chairs in white and gold are upholstered in dull green. The lustres on the mantel are repeated in the mirror



rl gray walls, white doors and wood-
k are accented by deep gray beveling



The bedroom walls are in the same tone of pale rose as the bedspreads and draperies



The gleam of mahogany is contrasted in the dining room with off-white walls and doors



Jugtown redware from the hands of Carolina craftsmen, and rich brown pottery from the kiln of other potters of the Southern Highlands. The whimsical little figures used as incidental decorations are made by the mountaineers out of cornhusks





DORIS ULMANN FOUNDATION



MADE IN THE MOUNTAINS

A PROMINENT artist once overheard two colored servants discussing a portrait of their master. The two looked long and critically at the portrait. Then the cook asked portentously:

"Sam, what do you reckon art *is?*"

"Art," said Sam, after due thought, "is when you do it yo' self."

There is in this simple and rather ludicrous definition a good deal more than meets the eye. Admit that art is the expression of beauty within limitations; add to it the condition that you "do it yourself." And you have not only a complete definition of art, but a rather complete one of handicrafts.

In the mountains of America's south, beauty and work go hand in hand. The machine age may have come to the rest of America, but in the Southern Highlands handicrafts are still indispensable, for they are not only financially important: they are also social, recreational, educational, emotional. Here the daily life of the people is still in the handicraft era. They plow with oxen, draw water from springs, use herbs for medicine, and barks and roots and flowers for dyeing yarn. Planting is still done in the light or dark of the moon; antique tools and looms are still used every day. And most important of all to us in the machine-age, here is being saved the part of America





Above, pewter hammered in early designs by the men of the mountains in our own deep south. Right, baskets, and coverlets that women of the Highlands spin and weave

that our ancestors brought from the old country. Here are the old quilt patterns, the woven coverlets, the art of basketry used every day. Here is wood carving as a true creative expression, and chairs built to last a man's lifetime—often made with a pocket-knife for a tool. Here is pewter hammered by hand and pottery fired in primitive kilns.

On these pages are pictures of some of the many things made by the people who live in the mountains of Tennessee and Kentucky and the Carolinas. But although those mountain fastnesses are no nearer than ever to civilization, as we know it, it is possible now to bring the mountains to *us*. In a shop in New York, called Southern Highlanders, (*Continued on page* 117)

A room in Southern Highlanders, Inc., a shop in New York for mountaineers' work, entirely furnished with their handicrafts



NORMAN W. CARY



Fingertip Facts ON FALL PLANTING

by CHESLA C. SHERLOCK

ANEMONE (*Anemone japonica*). **Color:** Various. **Height:** 30". **Blooms:** September to November. **Type:** Suitable for massing and as specimens. **Habit:** Light shade or full sun. **When to Plant:** Early fall in temperate sections. **Preparation:** Ordinary garden soil in good tilth is best. **Distance Apart:** 8" to 12". **Where to Plant:** Well-drained locations in borders. **Culture:** Water freely in dry weather and protect with straw or marsh hay in winter. **Varieties:** Alba (white); Alice (rose-pink with lilac center); Prince Henry (double, red); Kriemhilde (double, pink).

BLEEDING HEART (*Dicentra spectabilis*). **Color:** Rose. **Height:** 24". **Blooms:** April to June. **Type:** Best in small groups or as specimens in borders. **Habit:** Partial shade or woodland situations. **When to Plant:** Fall or very early spring. **Preparation:** Leaf-mold or peat moss well incorporated with soil. **Distance Apart:** 8" to 12". **Where to Plant:** Borders, shady nooks in rockery or along paths. **Culture:** Plenty of moisture, but well-drained soil essential. *Spectabilis* is old-fashioned favorite with long racemes of heart-shaped pink flowers.

COLUMBINE (*Aquilegia vulgaris; A. chrysantha or A. caerulea*). **Color:** Various. **Height:** 16" to 30". **Blooms:** May to July. **Type:** Graceful plant suitable for massing with Iris and coarser perennials. **Habit:** Prefers cool weather, good drainage. **When to Plant:** Transplant in September or very early spring. **Preparation:** Incorporate plenty of humus in soil (compost, leaf mold, decayed manure or peat moss). **Distance Apart:** 8" to 10". **Where to Plant:** Partial shade. **Culture:** Water freely, good drainage. Hybrids do not succeed in heavy soils.

GLOBEFLOWER (*Trollius*). **Color:** Orange-yellow. **Height:** 12" to 20". **Blooms:** June to September. **Type:** Tufted plant with hairy stems. **Habit:** Needs shelter and winter protection. **When to Plant:** Early fall. **Preparation:** Plenty of humus incorporated in soil. Encourage long blooming by cutting back stalks and mulching with spent manure. **Distance Apart:** 12". **Where to Plant:** In sheltered nooks, in borders, edge of shrubbery, rockery. **Culture:** Disturb as little as possible. Drainage essential. Best in clumps.

HEPATICA (*Hepatica triloba*). **Color:** White, blue, rose. **Height:** 4". **Blooms:** Very early spring. **Type:** Practically evergreen. **Habit:** Naturalized masses are best. **When to Plant:** Fall only. **Preparation:** Rich, well-drained loam best. Use plenty of humus (leaf mold, spent manure, compost, peat moss, some lime). **Distance Apart:** 6" to 8". **Where to Plant:** Full shade, in borders, woodland paths, rockery. **Culture:** Propagate by division, but best not to disturb too often. They are useful for colonizing.

IRIS (*Iris germanica*). **Color:** Various. **Height:** Dwarf to 6' tall; average about 30". **Blooms:** May to July. **Type:** Coarse, sword-like leaves; flowers borne on stiff erect stems **Habit:** Likes lime (unlike Japanese sorts); not particular as to soil; requires good drainage. **When to Plant:** July to September for best results. **Preparation:** Good tilth, reasonably rich for best bloom. **Distance Apart:** In clumps 18" each way for smaller types, up to 2'. **Where to Plant:** Full sun best; partial shade. **Culture:** Clumps must be divided every three years and reset.

SPRING BULBS (*Tulips, Narcissus, etc.*). **Color:** Various. **Height:** 6" up to 3'. **Blooms:** April and May. **Type:** Dwarf species for rockeries and borders; tall sorts for bedding and clumps in borders and foreground of shrubbery. **Habit:** Formal culture for Tulips and Hyacinths; Narcissus excellent for naturalizing. **When to Plant:** In fall any time before ground freezes. Best not to plant too early to avoid losses of bulbs from field mice where they are pests, yet planting should be early enough to permit some root growth. **Preparation:** Well-drained soil essential to avoid losses from bulb rot. Heavy soils may be broken up with coal ashes, sand; light soils improved with humus. **Distance Apart:** 6" to 8". In naturalizing, drop handfuls of bulbs on ground and plant where they fall. **Depth to Plant:** Cover three to four times the diameter of the bulb in light soils, not so deep in heavy soils. **Winter Protection:** Bedding plantings should be mulched to prevent "heaving" by frost in winter thaws. **Culture:** Remove mulch gradually in spring. Cultivate to keep down weeds and to conserve moisture. Water freely in dry weather. Remove blooms as they fade.

LEOPARDSBANE (*Doronicum plantagineum*). **Color:** Yellow. **Height:** 30" to 36". **Blooms:** May. **Type:** Daisy-like perennial excellent for cutting. **Habit:** Leaves fall in July and August; by removing first flower heads will bloom again. **When to Plant:** Fall or early spring. **Preparation:** Likes heavy soil. **Distance Apart:** 6" to 8". **Where to Plant:** Sun or partial shade, in clumps of not less than six. **Culture:** Water freely in dry weather. Divide and replant every third year in new location or remade bed. Striking in combination with lavender Tulips.

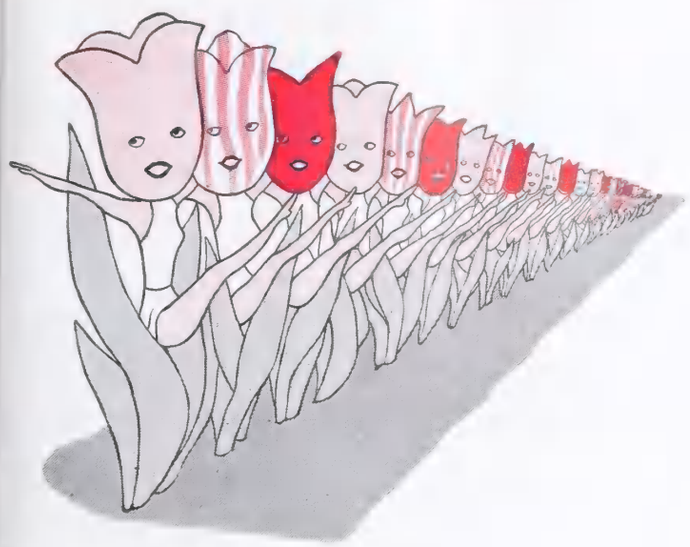
MADONNA LILY (*Lilium candidum*). **Color:** White. **Height:** 3'. **Blooms:** June to July. **Type:** Foliage practically evergreen; flowers borne in clusters on tall, stiff stems. **Habit:** demands well-drained soil. **When to Plant:** As early in fall as bulbs can be obtained. **Preparation:** Plant over decayed manure with 1" of sand under bulbs. **Distance Apart:** 12". **Where to Plant:** In clumps in close conjunction with *Delphinium belladonna*. Full sun, perfect drainage. **Culture:** Light winter protection best. Water in dry springs. In planting, cover 4" deep.

PEONIES (*Pæonia, in var.*). **Color:** Various. **Height:** 12" to 36". **Blooms:** May to July. **Type:** Various. **Albiflora** erect, stiff perennial with interesting foliage. **Habit:** Heavy feeder and requires well-enriched soil. **When to Plant:** September (best) to November. **Preparation:** Plant in thoroughly enriched, deeply dug holes, setting tops of "eyes" just 2" below the surface. **Distance Apart:** 3'. **Where to Plant:** In borders or separate beds, sun or partial shade. **Culture:** Light protection first winter. Work in bone meal each spring. Avoid manure mulches.

PHLOX (*Phlox paniculata*). **Color:** Various. **Height:** 36". **Blooms:** June to October. **Type:** Interesting, erect foliage with profusion of bloom. **Habit:** Requires division and replanting every third year because heavy feeder. Never allow to seed; never water foliage or bloom, but water roots freely. **When to Plant:** Fall or early spring. **Preparation:** Well-enriched soil (manure or bone meal), some lime. **Distance Apart:** 10". **Culture:** Keep well-picked, watered, enriched. Avoid excessive use of peat moss on these unless well-limed. Not happy in acid soils.

PRIMROSES (*Primula, in var.*). **Color:** Various. **Height:** 10" to 18". **Blooms:** April to July. **Type:** Most varieties require leaf-mold or peat, and damp locations. **Habit:** *P. japonica* prefers bog situations, edges of streams or pools. **When to Plant:** Early fall or spring. **Preparation:** Enrich well with compost, leaf mold or peat. **Distance Apart:** 4" to 6". **Culture:** Place in damp, shady spot in border or rockery and keep well-watered if soil is not naturally moist throughout season. Plants may be propagated by division.

WAKE ROBIN (*Trillium grandiflorum*). **Color:** White. **Height:** 12" to 18". **Blooms:** Very early spring. **Type:** Three leaves borne in a whorl, with flowers of three petal-like segments. **Habit:** Requires peat or leaf mold and shade or partial shade. **When to Plant:** Fall or very early spring. **Preparation:** Use plenty of humus (spent manure, peat moss, leaf mold, with one-third sand). **Distance Apart:** 4". **Culture:** Once established do not disturb. Water freely in dry weather if natural moisture fails. Best in sub-aquatic position.



September SCRAPBOOK

PERMANENT TULIPS. It is always a question whether lifting Tulips from the ground every year or so is necessary for a satisfactory continuance of bloom. Experiences vary, but a general consensus indicates that of all the types the single and double early Tulips endure year after year without disturbance better than the later varieties. Among those rated of exceptional persistence are Pink Beauty, a bright cherry rose striped with white, with a strong stem 12″ high, lasting for a long time in bloom, and coming at the same time as the *pumila* Iris. White Beauty, sometimes called Diana, is a sport from the first named, and has the same good qualities. Le Rêve (Hobbema) is old rose, flushed pink, with a 14″ stem, and comes into flower later than most of this class. Fred Moore is apricot yellow, fragrant, early. Lady Boreel and White Swan in the singles and Schoonard and Snowball for double white are unsurpassed. Many of these have been known to survive six to eight years without disturbance. Among the Darwins, Pride of Haarlem hangs on the longest, but for the gardener who has neither the time nor inclination for digging and replanting these bulbs, the early Tulips should form the mainstays of the spring garden.

PEONY PLANTING TIME. September 1 to October 15 is the season generally recommended for Peony planting, although the improved storage warehouses of nurserymen make it possible for them to keep the plants in a dormant condition, which allows spring planting with good results. Whenever the work takes place the requirements of preparation and process remain the same. The hole in which the clump is set must be large enough for the roots to be spread as much as is necessary, and deep soil preparation is important, 18″ or more, with old manure—never fresh—incorporated in the earth. Provide for good drainage by putting a layer of stones or gravel in the bottom of the hole. The correct depth at which to place the division is one of the most important elements for success. As the plant grows in the field, the buds or eyes are at, or just above, the surface of the soil, and if after transplanting into the garden these are buried from two to several inches below the surface, as so often happens, the plants refuse either to thrive or to bloom. After planting, firm the earth well around the roots, but never tamp, as such vigor is apt to injure the eyes. See that the area is well watered for as long a time as exists before the copious fall rains. Leave at least 4′ between the clumps, for if the plants grow as they should, such space is none too much. There is a Cornell Extension Bulletin, No. 321, obtainable at Ithaca, N. Y., which gives detailed information on Peony growing.



DRIED FLOWERS. While the interest in this form of house decoration has waned somewhat, probably from the fact that such bouquets are dust catchers and are seldom discarded when the first novelty has worn off, there are many attractive garden plants which will carry on for a few weeks if properly dried. The most familiar ones are Ammobium, Helichrysum, Statice, Gomphrena, Anaphalis and Lunaria, the familiar Honesty. The beauty of these flowers is dependent upon their holding their form or color, or both, when quite dry. The best way is to dry them slowly, in the shade and not over any artificial heat. Hang them with the heads down until they are brittle, after which, of course, they must be handled carefully. Honesty's contribution to decoration comes from its fruit, which is a large, flat, thin pod, whose outer covering—valves—falls away as it matures, leaving the satiny parchment disk. "To preserve beech or oak leaves indefinitely stand these branches in a deep jar holding a mixture of glycerine and water: 8 ounces of glycerine to 2 quarts of water. Let the branches take up all of the solution they will, and when they seem to need no more, the leaves can be placed where desired and they will neither fade nor shrivel. Giant thistles and bullrushes should hang heads down until all the sap has run from the stalks, which then become brittle, after which they will not shrivel." The quotation is from "The Country Housewife's Book," by Lucy H. Yates. If Milkweed has been brought into the house, the contents of the pods will not fly around the room unless a strong draft hits them, but when they are removed, slip a large paper bag over the bunch to keep the white fluff in subjection.



GOVERNMENT BULLETINS. The United States Department of Agriculture in Washington (*Continued on page* 126)

OF THE PRACTICAL GARDENER

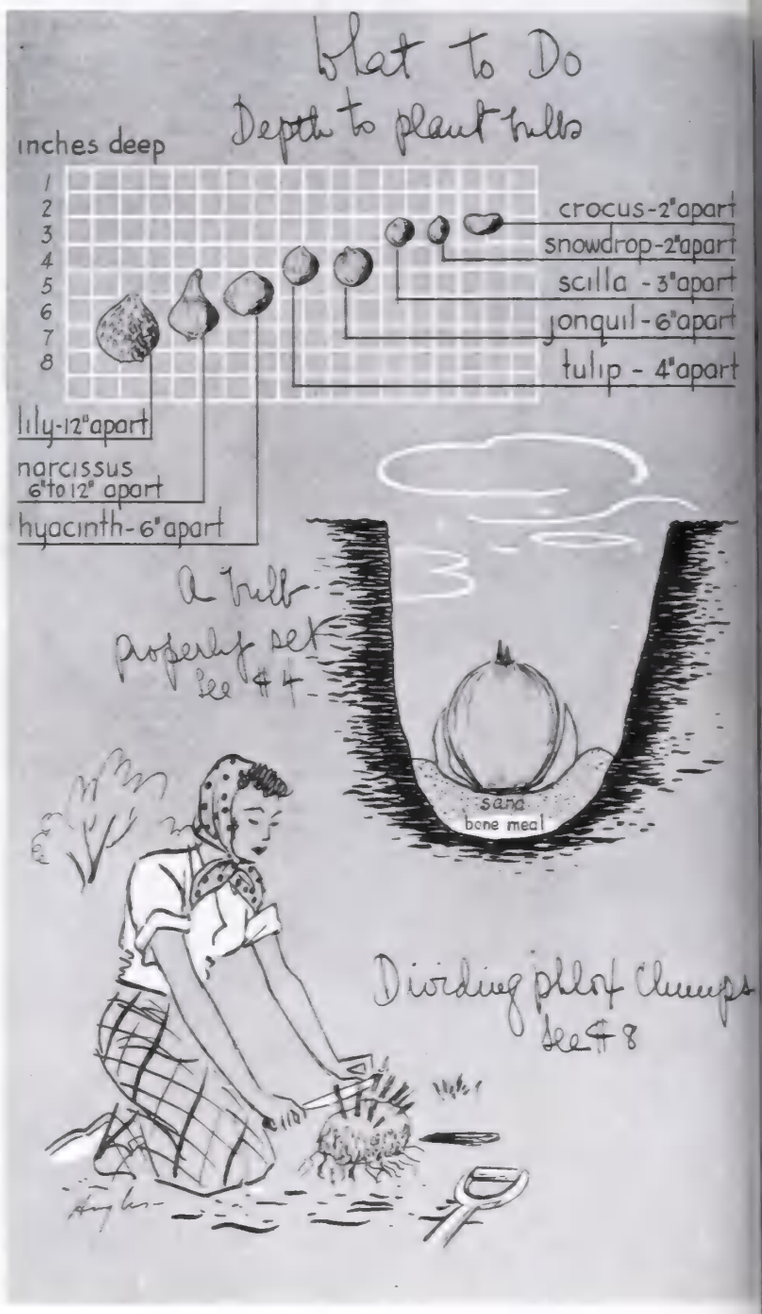
1. DUTIES. The gardener needs to take a long breath now and catch his second wind, for September has as many duties as May. Planting, planning, cleaning, staking—none of it is work unless you would rather be doing something else. But of course the principal task needing immediate attention is the planting of certain types which can only be set out in the fall.

2. BULB ORDERS. I have found that it makes life much less complicated if the bulb orders are given with instructions that they be staggered in shipment, so they will arrive gradually. This facilitates the labor of getting them into the ground. It does not do them any good to go unplanted long after their receipt, and while one hundred Narcissus are not overwhelming, five times that number of bulbs to be handled represents concentrated work.

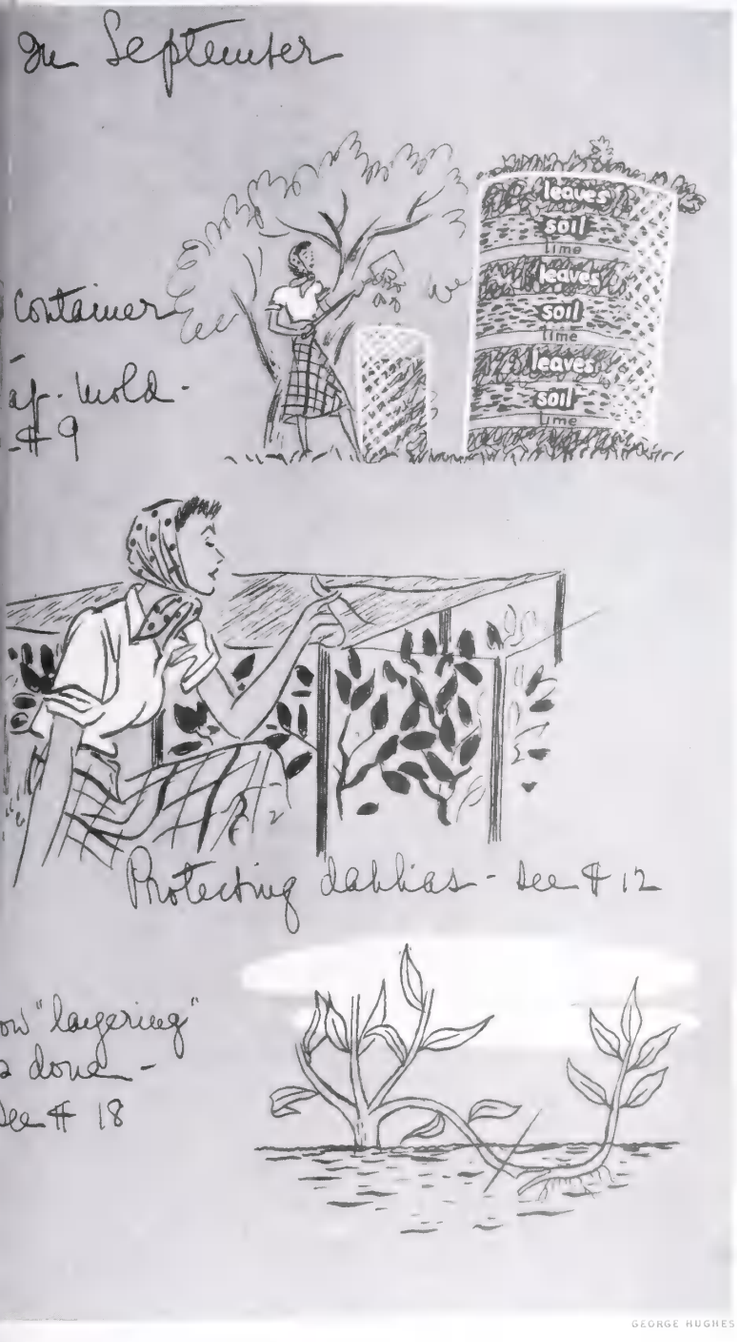
3. PAINLESS SHORT-CUTS. Always hunting short-cuts, I have found several ways to make bulb planting semi-painless. When I pull up an annual, I put in a bulb, or several if the space permits. The same with removing summer bulbs for storage. In this way there will be little danger of cutting into hidden roots, and as both annuals and summer bulbs are usually scattered among the perennials, the spaces they have occupied prove most suitable locations for the blossoms of spring.

4. DEPTH TO PLANT. The ground should be dry when bulbs are set out, and a good general rule is to put them in the earth three times their own depth, although this varies in practice with the kind of soil in the garden. In my heavy clayey city garden I do not plant as deeply as at the shore, where the ground is light and sandy, but it is better to err on the side of planting too deep rather than too shallow. This tenet has to be repeated often, for it is easier to dig three inches down than six! The best rule to govern the sequence is to put into the ground the bulbs that blossom first in the spring, which means the little things like Snowdrops and Scilla and Crocus. Not only is this good horticultural procedure, but these tiny pellets are hard to handle, it takes a great many of them to make a showing, and there is always the nerve-wracking moment of decision as to which end up the winter Aconite should go. Most of the bulbs have enlightening points, but that delectable nuisance is quite round and devoid of any designating facet. However, that is apparently its own joke, for it comes up regardless of placement. So get these aggravations out of the way right at the beginning.

5. FEEDING. Food is necessary for all bulbs at the moment of planting, not manure unless very old and well rotted, but bone flour, or some commercial product. I have used mixtures put out by the various bulb houses with good results, as well as all-around preparations. As to the actual business of planting, a little scheme was born one year from the necessity of tucking the bulbs into the ground without disturbing present occupants, and it served the purpose so well that it has become a regular custom. I take one of the bags the bulbs come in—the ten or a dozen size—and as each hole is dug the earth removed is put into the bag. Then the fertilizer is mixed with the soil at the bottom of the hole, a layer of sand put in, the bulb placed, more sand scattered around it, the whole firmed well, and the soil poured out of the bag into the hole and pressed down. No scattering and so easy. Sometimes I have sprinkled about a half-teaspoonful of naphthalene flakes over each bulb, in a finger-crossing gesture toward the mice and moles, but



What you ought to do and how to do it most handily. Follow in the footsteps of the Practical Gardener



GEORGE HUGHES

this year I am using the new repellent Rodopel which sounds like a long awaited gift (see the Scrapbook for August).

6. LOCATION. Until the common sense rules that governed fall planting of perennials were understood, it was an even gamble whether this new stock would come safely through the winter or perish in the attempt, but I found out long ago that there are few arbitrary maxims in nature. Location is the first thing that has to be considered in the matter of autumn placements. Low damp places are apt to be fatal to newly planted clumps, as at every thaw water seeps down to the helpless roots and stays there. High and dry spots need more moisture at planting time and greater winter protection, but roots will have a better chance for life.

7. VARIETIES. I emphasize and repeat the word roots, as that is the section of the plant that governs the desirability of present moving. The deep-rooted perennials prefer fall planting. They are not as easily heaved from the ground by the action of frost, most of them are in a semi-dormant condition now, and the type seems to settle in with satisfaction during the warm autumn days. There are two exceptions in the class, fall-blooming Chrysanthemums and Japanese Anemones, which flower so late that there is little time for them to recuperate their strength and become re-established before winter sets in. In the workroom hangs a list precise and clear: "Varieties to be planted *only* in the fall." All spring and early-flowering Anemones, Bleeding-heart, Columbine, Globeflower, Trollius, Hepatica, Iris, Leopardsbane, Doronicum, Madonna Lilies, Peonies, Phlox, Primroses, Trillium. Next to it hangs: "Not to be planted in the fall." In this list are Japanese Anemones and Chrysanthemums, all evergreen shrubs like Azaleas, Laurel, Rhododendrons, or the trees of the Yew variety. Anything not designated on either list may be worked with either now or in the spring.

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

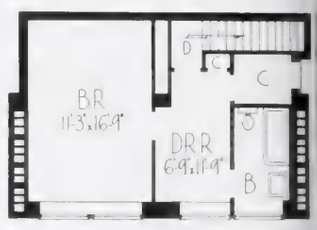
8. REPLANTING PHLOX. The Phlox has been an eyesore all summer. Grass got into the clumps during an inevitable spring neglect, and pulling did no good at all. It merely removed the visible spears and left the roots. So sturdy is this willing plant that the bloom did not seem to be impaired, but another year it would put up a protest by lack of performance. Anyway most of it had been in three or four years and was due for a lifting, dividing and replanting. With a pitchfork each clump was dug, taken to the shade and the interwoven grass roots removed from those of the Phlox. Then the clumps were divided into several pieces, and some of the center mass discarded. It looked quite lifeless, being the oldest portion of the roots and probably tired of carrying on. In replanting, a portion of the clumps was put back in the original site, others given new ones. Some background shrubs had encroached on part of the Phlox section, which gave too much shade and stole their food and water. These perennials require an open sunny situation and no encroaching by nearby heavy roots. That is why they do not like city conditions, for a crowd and murky air are not to their fancy. (Miss Lingard and Frau Antoine Buchner are the exceptions to this statement: they don't mind anything in their white beauty.) In resetting divisions I put them about a foot apart with not more than three shoots to each root, as that restraint will give larger panicles of bloom. And as they are gross feeders the soil is enriched with what-have-you in the favorite bin and deeply dug. Have the paper bag spoken of in the last Log to put any stalks into that seem affected with leaf blight. I find that stirring powdered sulphur around the clump gives a clean bill of health for the start of another season.

9. STORING LEAF MOLD. A day is taken off about this time to prepare a place for the falling leaves, at least those which are destined to become good dark brown mold. There are lucky gardeners (*Continued on page* 90)

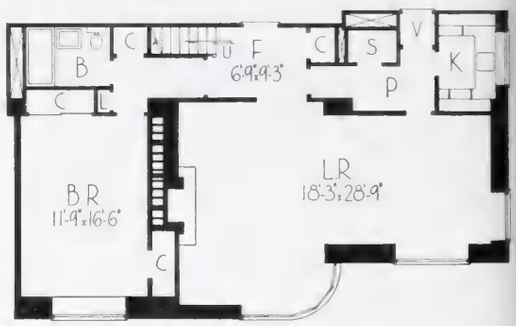
TWO EXPRESSIONS OF







The bay of the living-dining room, showing the red leather window seat. On the walls, the mellowed tones of Audubon prints



MR. ROBERT GUTHRIE wanted his duplex apartment modern in decoration—and yet with a traditional feeling, too. He presented this rather difficult problem to Mimi Durant, whose brilliant solution is illustrated. Specially designed modern furniture is combined with purest Georgian pieces. The walls are pale beige, the draperies off-white, the rug is light brown and the sofa and one chair deep brown. The half-round sofa is covered in strawberry red leather.



Royal blue and glossy white make an essentially masculine bedroom. The striped bedspread recalls the wall paper border



The end of the living-dining room, showing the deep brown modern sofa and the typically Georgian desk and chair

WELL-MANNERED MODERN

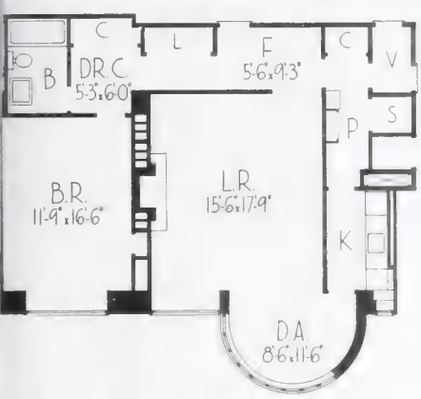


THE PLANS

...pposite, a duplex apartment with ...e of the bedrooms on the second ...or. The living-dining room is well ...signed in both shape and size. ...n this page, an exceptionally well- ...anned two-room apartment, again ...th an unusual living-dining room



A coppery red rug and lemon yellow ceiling give a brilliant background for a room done entirely in tones of beige



THE LIVING ROOM in the apartment of Mrs. Marie Hammans, also decorated by Mimi Durant, is utterly contemporary in line, color and texture. The walls are beige, the ceiling lemon yellow and the rug Castilian red. The draperies are of a white, rough-textured fabric. Most of the furniture is of bleached wood; and the natural-colored upholstery materials, although alike in tone, are interestingly contrasted in texture—thick furry fabrics and fine-grained leather.



One side of the living room, showing the modern mantelpiece. Notice the interesting shell-shaped chair, at the right



EMELIE DANIELSON

Water green, white and apricot are the colors of the bedroom. Headboard, window valance and radiator are all mirrored

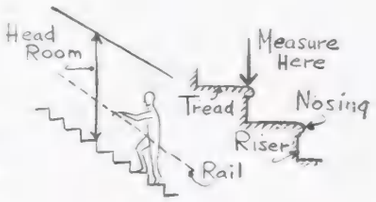
? ?

PLEASE TELL ME

Each month building problems which vex home owners are answered in this Readers' Service Department

? NEW STAIRS

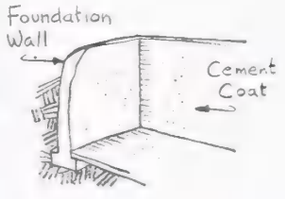
We are trying to get an extra flight of back stairs into our home. As you can imagine, it's rather a tight squeeze. What is the minimum headroom on which we must figure?



A. Headroom requirements vary with the steepness of the stair. For instance, if risers are 7″ and treads 11″ (the most generally used proportion) headroom may be as little as 7′ 5″. If the steepness is more acute, however, more headroom is needed. In the most extreme acceptable case, where risers are 9″ and treads 8″, the headroom called for is 8′ 3″. Headroom is measured from the nosing of the tread. This subject is covered quite fully in HOUSE BEAUTIFUL for February, 1937, page 46.

? ANT INVASION

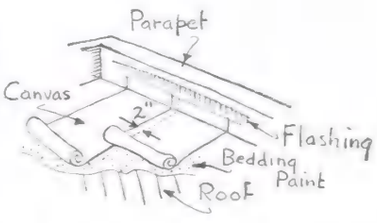
My house has a concrete foundation. Recently we noticed that ants are coming through into the cellar and building ant-hills. I'm afraid that these termites, if they get a good start, may undermine the house or weaken the cement. Can you tell me what should be done?



A. You have no cause for alarm. Termites infest wood construction, and do not ordinarily attack concrete, since a masonry diet is not to their taste. Evidently your guests are not termites, but some milder species of ant, as termites don't build hills, they build little tubular ways up the foundation walls to reach the wood. Of course, their presence is by no means pleasant, and you can stop immigration by re-coating the inside of your basement walls and floor with cement. This will close the cracks through which they have been entering; a good insecticide will take care of the earlier settlers.

? CANVAS DECK

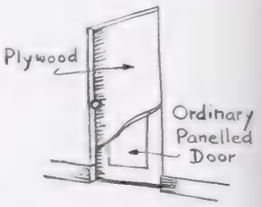
The roof of our garage is accessible from one of the bedrooms, and we'd like to use it as a summer porch. Can you tell us something about canvas roof decks for this purpose?



A. Set the canvas in a heavy coating of linseed oil and white lead, or a manufactured bedding paint. Unless you expect hard use (games, etc.) to be given to your roof deck, light or medium weight canvas will be adequate. Number six duck should do the job. It comes in 30″ and 36″ widths, and should be laid so that the strips overlap 2″. Use ¾″ copper tacks to fasten the canvas to the sheathing of the roof. Where two edges overlap, the tacks for the bottom edge should be spaced 4″ apart, while those in the upper edge should be as close as ¾″. Apply three coats of prepared deck paint or lead-and-oil, letting each coat dry thoroughly.

? FLUSH DOORS

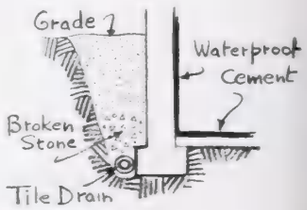
We should like to use "slab" or "flush" doors in our modernistic week-end cottage, but we find they are too expensive for our budget. Can you suggest a substitute?



A. The effect of slab or unpaneled doors may be quite successfully obtained by covering ordinary panelled doors with plywood. Stock doors are available in a wide price range. If you select a model which suits your purse, have the plywood applied and well painted or stained and varnished, and you may have just what you're looking for. You must be careful, however, to see that the door frame, with its stops, and the saddle at the floor, are made to fit the increased door thickness. Any molding raised above the surface of the stiles must, of course, be planed or chiseled off flush before applying the plywood.

? BASEMENT WATERPROOFING

Our house is at the foot of a steep hill. After every rain, water comes through into our basement. How can we stop this condition?

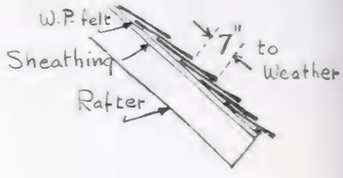


A. There are two things you should do. First, dig a narrow trench, outside the wall which faces uphill, to the depth of the footings. Place terra-cotta drain tiles in this trench and fill with gravel. The drain tile should continue so as to empty further down the slope or in a dry well. This will allow excess water to drain away from the house.

The outside of the basement wall can be coated with a waterproofing compound as it is exposed for placing the drain tile. Or you can apply a coat of waterproof cement to the inside of the basement walls and floor. This coat should be at least 1″ thick on the floor, and ¾″ thick on the walls. Either of these methods would help, while both together should overcome your trouble.

? ASBESTOS SHINGLES

Is there any difference between the way asbestos shingles are placed, and the way other shingles are placed?



A. Asbestos shingles are laid like other types, except that they are placed over solid sheathing, rather than nailing strips, as is frequently done in the case of wood shingles. The sheathing is covered with waterproofing felt, over which the asbestos shingles are nailed, using 1¼″ nails. The standard size of shingle is 8″ wide and 16″ long, and is laid with 7″ to the weather, that is, exposed. This method is known as the "American" method, and is considered the best, though it is slightly more expensive than the French (hexagonal) or Dutch-lap methods.

? FRONT PORCH

One of the things we want to do in remodeling our house is to remove the front porch. But we wonder how that will look, considering the gable end above the porch. What do you advise?

A. Judging by the snapshots your letter includes, it seems to us that removing the porch might cause design complications. Although you may not care particularly for the porch, there's no denying that it plays an integral part in the general design. The gable-end, as far as the eye is concerned, appears to be supported by the porch, which acts as a sort of sustaining element in the composition. If you remove the porch, you will have to replace it with something else that performs the same design function. We recommend that you take no steps in this matter without consulting an architect.



"HOME, SWEET HOME," almost as much a part of American tradition as the flag itself—yet since those immortal lines were scored, the advancements of architectural science and the development of better materials have made today's house a far more comfortable, livable home.

•

A restoration of John Howard Payne's "Home, Sweet Home" on Long Island.

Homes, Sweet Homes



HOMES being built today are designed to take much from the drudgery of housekeeping and give more to the art of living. You can thank your architect for that — for he builds the modern home by placing walls around your needs. Gone forever is the house of the "Nineties"—today's roofs are designed for efficiency —today's walls to keep heat in or out. Yes, and in those walls are better windows, properly designed and placed to make the most of sunshine and surroundings. Study these new homes; you will find glass used generously yet inexpensively—corner areas sparkle with glass—a Picture Window frames a favored view—part of a wall is mirrored to magnify the room. Vitrolite, that colorful and practical structural glass, makes kitchen and bathroom clean and bright as a crystal pool. Everywhere, it's glass, playing little parts and big, brightening and making living more cheerful. When you build, remember architectural guidance, a competent builder and good materials are your best assurance of lasting satisfaction with your building investment.

• • •

NEW AND NOVEL USES FOR GLASS, both decorative and practical. A glass pushplate on the door to the kitchen never tarnishes. Glass drawer fronts on a closet chest: you can tell at a glance what each drawer contains. A Vitrolux ceiling for lighting your bathroom. Many other practical suggestions which utilize the sparkling beauty of glass will gladly be offered by your decorator or local L·O·F Glass Distributor. Libbey·Owens·Ford Glass Company, Toledo, O.

LIBBEY · OWENS · FORD

L O F QUALITY GLASS

Phone to Find WHO SELLS IT
SEE LAST PAGE



Please tell me ABOUT DECORATION

? YOUNG GIRL'S DRESSING TABLE

I am redecorating my young daughter's room, using a few pieces of old furniture which have been in the family for many years. The pieces to be used in it are a sleigh bed, a lovely little chest of drawers which I believe was my mother's wedding chest, a small love seat which I have upholstered in pale pink satin, and two tiny Victorian chairs. The walls are papered in an all-over pattern of pink and red roses on a white ground. I am wondering about a dressing table. Would a dressing table with a skirt be appropriate to this type of furniture, and of what material should it be made?

A. The question of a dressing table appropriate for use with old furniture always creates a problem, but draped dressing tables probably lend themselves better than any other type since they can be varied so easily by the use of materials and design to fit with practically any style of furniture. In your daughter's room, one made of flounce after flounce of eyelet-embroidered muslin (the type used on old-fashioned petticoats) would be very attractive. This, topped with a small gold mirror in a heavy deep frame, and used with a pudgy little stool tufted and upholstered in the same pink satin as the love seat, would be charming.

? NARROW LIVING ROOM

The living room of our home is extremely long and narrow, and I am having great difficulty in placing my furniture attractively. I am enclosing a floor plan of my present arrangement and would appreciate any suggestions you could offer to improve its appearance. Do you suppose that placing a mirror over my sofa would help? I have heard that mirrors make a room look larger.

A. It is very true that cleverly placed mirrors will increase the appearance of size in any room. However, where the sofa is at the end of the room, as in your case, a mirror over it would tend to increase the length of the room rather than the width. First of all, try rearranging your furniture according to the plan shown, with the sofa opposite the fireplace and the chairs grouped with the coffee table in front of the fireplace. Then, a clear sheet of mirror placed on one of the long walls—preferably over the mantel—will not only make your room appear wider, but will flatter all of your present furnishings.



As It Was Better

? CANOPIED BED

The bedroom occupied by my two young daughters on the top floor of our house is a very difficult one to furnish. Three walls are cut up by doors and windows, and the other, the most logical one for the beds, has sloping walls caused by the rafters. Their beds look very awkward since they cannot fit closely to the wall. Do you think I should cut the posts of the beds down in order to make them fit? I am fearful of the result, and, too, this is not to be our permanent home.



A. If you are intending to move it would be unwise to shorten the posts of the beds, since posts will look very well in another type of room. For the present, you might try a trick used by a well-known decorator for just this type of room. Ruffled canopies of printed organdie are made for each bed, hung from the sloping section of the wall and draped back over round curtain tiebacks. The box-springs and mattresses are supported on wooden mounts and covered with a bedspread of the same material as the canopies. In this way you can save the beds for future use and at the same time create a room with a great deal of charm.



? CANDLESTICKS

I have been using low silver candlesticks on my Duncan Phyfe dining table but find that most of the magazine illustrations are showing tall ones instead. Are the low ones no longer considered in good taste? I really would not like to discard the ones I have since they were a gift. However, if they are not correct, of course I should like to know.

A. The use of high or low candlesticks is really a matter of personal taste, not one of etiquette. However, the tall ones are often better, because the candle flames are above eye-level. If you want to keep your low candlesticks, and yet give the effect of height, you might try a pair of clear glass hurricane lanterns to use with them. This would be very much in keeping with the style of your table and at the same time give added height.

? CITY AND SUBURBAN FURNISHING

I am about to furnish my house, which will be a three-room apartment for the present, and I am anxious to buy furniture which will be appropriate in a small Georgian house later on. Would you tell me the style of furniture you believe would adapt itself to both city and suburban surroundings? Also, will you suggest pieces which you believe will make my home complete?

A. The problem of suggesting furniture for your apartment, not knowing your personality or the layout of your rooms, is a difficult one. Your local decorator or department store would probably be of more assistance to you. However, you would be wise to select furniture of eighteenth century English character, since at the present time so many fine reproductions are available at low cost. This type of furniture lends itself well to city apartments and is probably one of the most delightful styles for out-of-town living. The first thing to remember in decorating your (*Continued on page* 88)

A few recently-built houses . . . all with

Anaconda Economy Copper Roofing



1936 "Good Housekeeping" House in Wychwood, Westfield, New Jersey
Architect: *Dwight James Baum, Riverdale-on-Hudson, New York*

As well as providing the traditional charm and dignity of copper, Anaconda *Economy* Copper Roofing offers many advantages to the home builder. It is durable, fire-safe, light in weight and reasonable in price. Time only improves its appearance. No other roofing combines so many features. Houses of different types of architecture are illustrated in our new booklet. Ask for Publication C-7.

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"Character Home" was built by Hutzler & Carr, Inc., in Richmond, Va.
Architect: *Edward F. Sinnott, Richmond, Va.*



Built in Marblehead, Mass., and designed by Donald C. Goss. Architect, *Boston, Mass. Copper was used extensively throughout*



Here an Anaconda Economy Copper roof graces a really "small house," built as a Model F. H. A. home at Waterbury, Connecticut



This home with Anaconda Copper roof is in Newton Highlands, Mass. Built by Davis & Vaughan, Boston, Mass.

Earmarked FOR HOME BUILDERS

NEWS OF NEW BUILDING MATERIALS, PRODUCTS, METHODS; NOTES ABOUT NEW BOOKS AND NEW IDEAS

WINDOWS have long been famous for their prime ability to transmit light; secondarily to admit the elements when they are favorable, exclude them when they are not. The onrush of air-conditioning as a factor in home building has put our familiar windows squarely on the spot. They leak, we are told, around the edges. They leak through the middle. Often they don't properly ventilate, open or shut, because they are not used correctly or are badly built. Windows are now matter for the specialist.

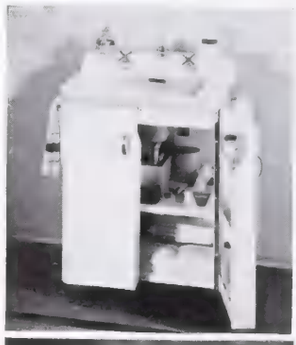
Specialists, surely, in the case of windows are the Curtis Companies. They were pioneers in the introduction of efficient stock windows in standard packages, ready for the builder's hand. The pre-fit Silentite double-hung window has been on the market for some time, in a great variety of stock sizes. Now appears the Silentite wood casement. It departs from more or less familiar casement construction in that it is actuated by what resembles a pivot more than a hinge. It never projects into the room when opened, but it pivots just the same. The photograph at the left shows you how it opens, like a vane, clear of both sides of the frame. The picture shows, too, how readily inside screens may be installed and removed. What it is too small to show is the actual simplicity of the crank, set in the jamb, which operates the casement with a new kind of link adjuster. The weathertightness of these windows has been proved. With them, too, second panes of glass instead of screens may be used in winter.

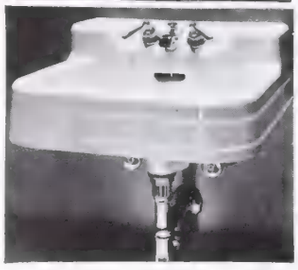


HOT WATER is one of civilization's "musts"—and lots of it, at all hours of the day and night. Heretofore (that is, until four or five years ago) most of our domestic hot water had been brewed in the basement or in a tank behind the kitchen range. Of late, though, both kitchens and basements have been given an unprecedented slicking-up. Heavy and once ugly equipment now appears in compact and gleaming cabinets, a delight to the eye. Here at the right is one of the new water heaters, large enough in capacity for a small family (30-gallon capacity); small enough in its cabinet to fit into the modern streamlined kitchen and serve as a work counter as well. The General Electric Company makes it, as part of the Hot-point line, and it is identified as the Vogue Cabinette. Needless to say, it is insulated so well that it is not only economical of current but its stainless porcelain enamel work top is always cool.



THERMOSTATS, speaking of heaters, are as familiar to modern householders as newel posts. They are indispensable to the efficient automatic heating and air-conditioning apparatus of today. The Mercoid Corporation has a new one which has a very special function in your system. It controls the blower and limits the temperature range. In general, to avoid technical discussion, it does two things: it restricts the range of temperatures you may want within narrow and precise confines or to allow considerable variation; it keeps the fan from blowing cold air through ducts into the rooms when there is not enough heat called for to make such blower circulation comfortable. Your architect or heating engineer knows how it will affect your particular requirements.





LAVATORIES are as the sands of the sea, right now, with the manufacturers of plumbing fixtures restyling their lines from beginning to end. Last year the Crane Company brought out a special line (Neuvogue, designed by Henry Dreyfuss) which involved radical changes from familiar precedent. This summer they added other models, less startling perhaps, but just as satisfying in the modern manner. Two of them we illustrate. The upper one, called Coronet, is a cabinet lavatory whose auxiliary functions and sensible design and arrangement are obvious in the picture. The cabinet is enamel steel, the lavatory proper vitreous china. The lavatory, in the lower picture, which may be had with chromium legs and towel bars if desired, is of enameled iron. No one would blame you if you mistook it for the finest porcelain. Note that it has the same beveled faucet panel, "dry shelf" and clean, gracefully modeled lines.

BOOKS which are of real and precise value to those who would be home owners are not common. Yet within the past six months there have been three which should be called to your attention. One is "More House for Your Money," by Elizabeth Gordon and Dorothy Ducas (William Morrow & Co., $2.50). This takes you over all the hurdles which face the home builder. And that means all. It is soundly, pleasantly written from first to last.

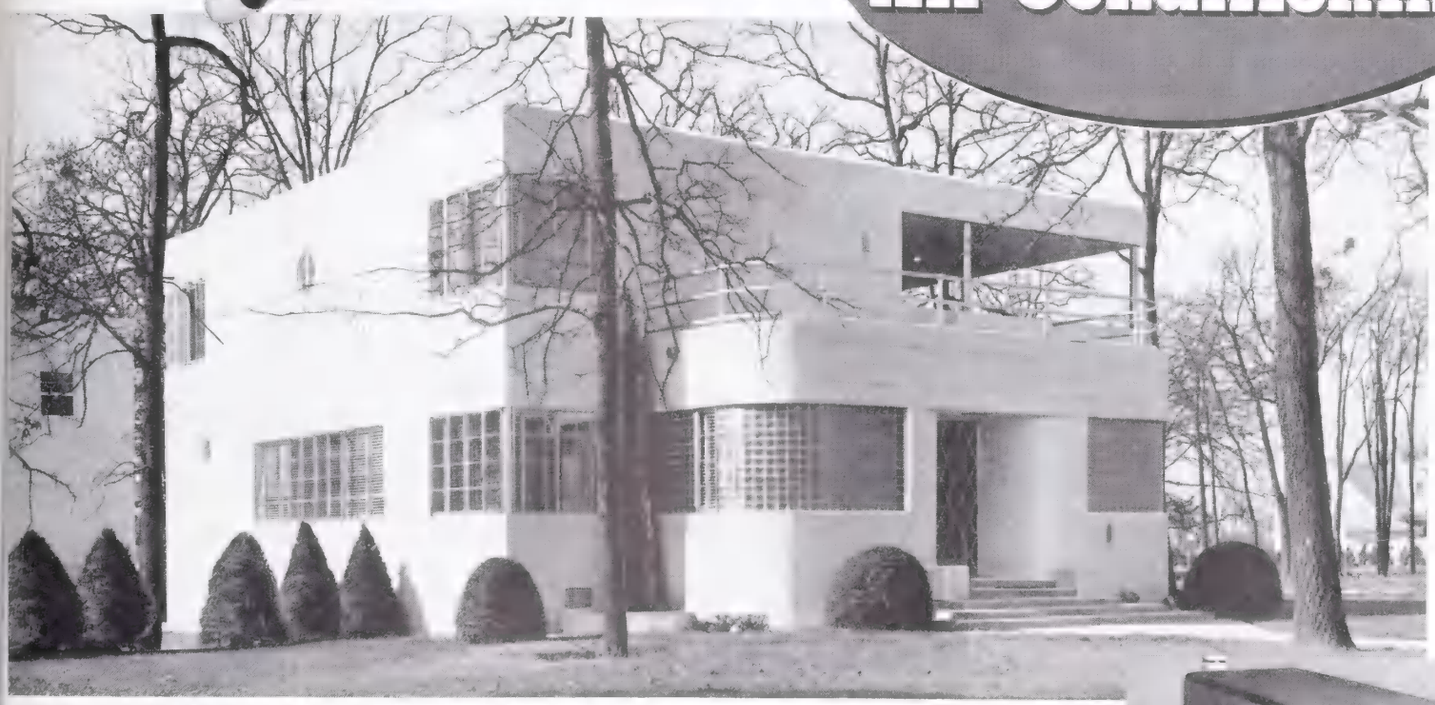
Another volume, by Thomas H. Ormsbee and Richmond Huntley (Thomas Y. Crowell Co., $2.50), is called "If You're Going to Live in the Country." It is as full of information as the *Farmer's Almanac*, just as entertaining, and twice as useful. How to prime a frozen pump, what kind of a generator to buy, how to search a title through the mazes of back-country law, the underlying psychology of country living and country livers (dwellers) are all set forth, primarily for the town dweller who wants to make his country life a pleasure rather than a business.

The third book is purposefully ineptly named "Without Benefit of Architect," by Frazier Forman Peters (G. P. Putnam's Sons, $2). The name is misleading because the author, himself an architect of experience, does not recommend building without benefit of architect, but tells you some of the pitfalls which wait in the path of any home builder. Without an architect to help you, you may fall more often than you might realize. Even with an architect, there are more problems between the wish and the fulfillment in your building enterprise than you can count. Mr. Peters' style is a joy, his advice informal and his judgment based upon rich experience.



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Carrier Air Conditioning



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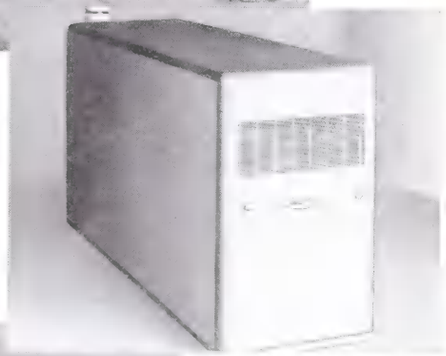
With all its features, the new Carrier Home equipment is so compact that it requires only small space—so adaptable that it can be installed quickly in old homes or new—so flexible that frequently much of your present heating equipment can be re-used. And its dependability is assured by the organization that has devoted 35 years *exclusively* to air conditioning—that has air conditioned such famous structures as Radio City, the U. S. Capitol and the "Queen Mary."

Call your Carrier representative today!

● In the Harry Allsman home, Tyler, Texas, (above) *one* Carrier Home Unit provides complete winter air conditioning—heating, humidification, circulation and air purity. Note small space.



● Using oil or gas, the Carrier Automatic Furnace (right) is available in two sizes—to meet the requirements of large or small homes. Finished in two-tone baked crackle enamel.





● This suspended unit (left) can be used with *any* automatic heating to provide humidification, circulation and cleaning of air.

Phone to Find WHO SELLS IT SEE LAST PAGE

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Please send, without obligating me in any way, complete information on ☐ Carrier Winter Air Conditioning; ☐ Carrier Home Furnace (gas oil); ☐ Carrier Oil Burner.

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Street _____

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Write directly to the addresses given.

No charge except as specially noted.

BUILDING & EQUIPMENT

745. Interiors of Guaranteed Insulation is the ground-covering title of this substantial booklet, but due attention is given to beauty, comfort and quiet in the application of modern insulating materials. You will be surprised at the adaptability of these products. The Celotex Corp., HB-9-37, 919 N. Michigan Ave., Chicago.

746. Curtis Insulated Windows. The Pre-Fit frame, window, screen and storm sash with Miterite trim is a complete unit, weather-stripped. Write for booklet describing these Silentite windows today and ask also about woodwork. Curtis Companies Service Bureau, Dept. HB-9, Clinton, Iowa.

747. The Ideal Gas Boiler has been developed by the same engineering organization which has made American Radiator products for many years. It can be connected to any hot water, vapor or steam heating system without changing the piping throughout the house in any way. American Gas Products Corp., Div. of American Radiator & Standard Sanitary Corp., HB-9, 40 West 40th St., New York City.

748. New American is the name the General Electric people have attached to their unified idea for modern building. Their special folder gives you the complete picture, from planning to heating to wiring. Best of all, perhaps, is the good approach to the problem it provides. General Electric Co., HB-8-36, 570 Lexington Ave., New York City.

749. Air Conditioning and Automatic Heating for the Home. Not long ago the Carrier engineers designed a Home Air Conditioner particularly to produce low-cost air conditioning in moderate sized homes. It's a central plant but works on a split system so that it is possible to air-condition only certain rooms in your home if desired. Carrier Engineering Corp., Desk 542, 850 Frelinghuysen Ave., Newark, N. J.

750. Regulation and Control are vital aspects of air conditioning. The thermal and humidity controlling devices which operate your home system should be always of the best. For new informative literature write Minneapolis-Honeywell Regulator Co., 2745 Fourth Ave. S., Minneapolis, Minn.

751. The House You Live In is vulnerable at many points you might not suspect, and the elements are not always kind. This well and fully illustrated booklet tells you at just what vulnerable points copper will come to the rescue, whether on the roof or in the basement. Revere Copper & Brass, Inc., HB-1, 230 Park Ave., New York City.

752. Janitrol. The health of your family, to say nothing of lower cleaning bills, should be incentive enough to make sure you investigate this Winter Air Conditioner. Imagine just two trips a year to the basement—to light the pilot in the fall and turn it out in the spring. Surface Combustion Corp., HB-9, Toledo, Ohio.

753. Designed for Concrete. This includes plans, renderings, photographs, costs and the whole story of concrete houses. Mark our words, you'll learn a lot from this booklet, and with real enjoyment. Portland Cement Asso., Dept. 9-19, 33 West Grand Ave., Chicago.

754. Personality Bathrooms and Character Kitchens. A new and fascinating booklet on home improvement as it concerns these two vital departments. Fully illustrated in color and filled with practical suggestions for the up-to-date home builder. Pittsburgh Plate Glass Co., 2322 Grant Bldg., Pittsburgh.

755. This New Comfort. One of the first things to think about when planning a home is air conditioning. Find out about the many advantages of air conditioning and what to look for in a good system. American Radiator Co., Div. of American Radiator & Standard Sanitary Corp., HB-9, 50 W. 40th St., New York City.

756. The Better Homes Are Weatherstripped, so say the Chamberlin people. Metal weatherstripping throughout will preserve far more fuel than the lay furnace man would believe possible. To get this booklet write Chamberlin Metal Weatherstrip Co., 1241 Labrosse St., Detroit.

757. Better Windows of aluminum or bronze, in the familiar double hung type, done with a decidedly new touch. These windows are slim of frame, fool-proof in action, cost nothing to keep up, and are weathertight. Learn about these Sealair windows. Booklet B. The Kawneer Co., Niles, Mich.

758. Welcoming Warmth in the Home is at its best when you don't have to worry about it. The newest in stokers does the old-time heating chores automatically and without fuss. All you need to do is decide what temperature you want in the house. You get what you ask for. Iron Fireman Mfg. Co., 3280 W. 106th St., Cleveland.

759. Burnham Home Heating Helps contains several pages of questions and answers compiled to act as a guide on home heating problems. With a Burnham conversion boiler you can switch from oil to coal, or coal to oil by simply changing the base. Burnham Boiler Corp., Dept. HB-9, Irvington, N. Y.

760. Hints for Building and Home Improvement. In this booklet are discussed such fireproof products as shingles that can be applied right over the old roof. Eternit "Timbertex" Sidings, available in a number of different styles, Rockwool insulation and Newtile asbestos-cement wall panels. Whether modernizing or building we urge you to read this booklet before making your plans. The Ruberoid Co., HB-9-37, 500 Fifth Ave., New York City.

761. Permatite Windows of Bronze or Aluminum. These double-hung and casement windows combine an amzing degree of weather-tightness, easy operation and convenience. Only the best materials and soundest construction methods are employed. These windows cannot rust, therefore require no painting; will not wear out, so require no replacements; do not leak air, therefore reduce fuel bills. General Bronze Corp., HB-9, 34-19 Tenth St., Long Island City, N. Y.

762. Residence Elevators, as this company outlines them in its booklet, are of two main types: that which raise passengers vertically in a car and that which carries them over and beside the stairs in a chair. "Elevette" covers the first type; "Inclinator" the second. You should learn of both, for convenience or necessity. Inclinator Co. of America, 305 S. Cameron St., Harrisburg, Pa.

763. Your Fireplace will be assured of smokeless operation, greater heating efficiency, and special heating functions beyond that of the ordinary hearth if you heed the words in this booklet. You should learn, too, about the Flexscreen, a metallic fabric spark curtain which will remove decoratively one of the open-fire hazards. Bennett Fireplace Corp., 11 Bank St., Norwich, N. Y.

764. A Guide to Better Homes points the way—through the roof, so to speak. Cork insulated shingles. Careystone asbestos and cement shingles and siding. Rocktex insulation are among the products dealt with in a beautifully illustrated booklet. The Philip Carey Co., Dept. V-7, Lockland, Cincinnati, Ohio.

765. Balsam-Wool "Sealed" House Insulation. Balsam-Wool is moisture-proof, wind-proof and fire-resistant. It's effective insulation. When writing this company ask about Nu-Wood Interiors for walls and ceilings. Both booklets are concisely written and well illustrated. Wood Conversion Co., Room 111-9, First National Bank Bldg., St. Paul, Minn.

766. Kenmar Copper Shingles will last virtually forever, keeping their beauty, efficiency and essential economy while doing so. A roof of beauty and permanence is now available in low-cost, easily applied copper shingles. An attractive folder will tell you more. The New Haven Copper Co., HB-9, Seymour, Conn.

767. Romance of International Adventure with Gilbarco is all about oil burners, such an interesting background story which gives point and meaning to the title. This company's equipment certainly does get around. The booklet will make you understand why. Gilbert & Barker Mfg. Co., B-1001, Springfield, Mass.

768. The New Otis Elevator for Residences. The Personal Service Elevator is all that its name implies. This booklet explains its simplicity and ease of operation. Otis Elevator Co., 360 Eleventh Ave., New York City.

FURNITURE & DECORATION

769. Venetian Blinds and a variety of ways in which they may be used to advantage throughout the house are shown in this booklet. There is a color chart to help you in selecting them. The Columbia Mills, Inc., Dept. HB-9, 225 Fifth Ave., New York City.

770. The Saga of Furniture in this booklet is condensed to the story of a desk—from the Honduras mahogany tree that was cut to provide its wood to the craftsmanship of joining and finishing. There are short biographical sketches of three master craftsmen of the 18th century and notes on the proper care of furniture. Charak Furniture Co., 38 Wareham St., Boston.

771. Pella Venetian Blinds, finished in any of several lacquer or enamel colors, will enhance window decoration for any type or period of room decoration. The slats are uniform in thickness and thoroughly dried against warping. Rolscreen Co., 897 Main St., Pella, Iowa.

772. Walls and Ceilings of Lasting Beauty with Wall-Tex. This is a comprehensive pamphlet containing a guide for color schemes and actual samples of this washable wall canvas. Notice particularly this season's smart new plaid design. A pamphlet giving the fundamentals of interior decoration is also included. Columbus Coated Fabrics Corp., Dept. HB-97, Columbus, Ohio.

CHINA & LINENS

773. Authentic Vernon California Pottery is nicely illustrated, in its several manifestations, in this booklet. Modern lines, without ornament, simple lines with old American theme patterns—there are many to choose among. The quality of the pottery is above reproach. Vernon Kilns, 2300 E. 52nd St., Los Angeles.

774. What You Should Know About Blankets — Their Selection and Care will give you a number of sound facts about restful sleep and how blankets affect the question. Shopping pointers and information about many types and weights of blankets, wool rugs and robes are abundantly provided—with colored photographs. Kenwood Mills, Dept. J-9, Empire State Building, New York City.

775. Restful Sleep and the part that good bed linen and properly made up beds play in it are explained in this booklet. There are actual samples of percale and muslin sheeting to guide you in your purchasing. Utica and Mohawk Cotton Mills, Inc., Dept. HB-9, Utica, N. Y.

776. Thrift Book, as you might suspect, has to do with economy. In this case, it is the economy of Lady Pepperell's sheets and blankets. This delightful little booklet gives you the background which makes the economy of quality obvious. Pepperell Mfg. Co., 160 State St., Boston.

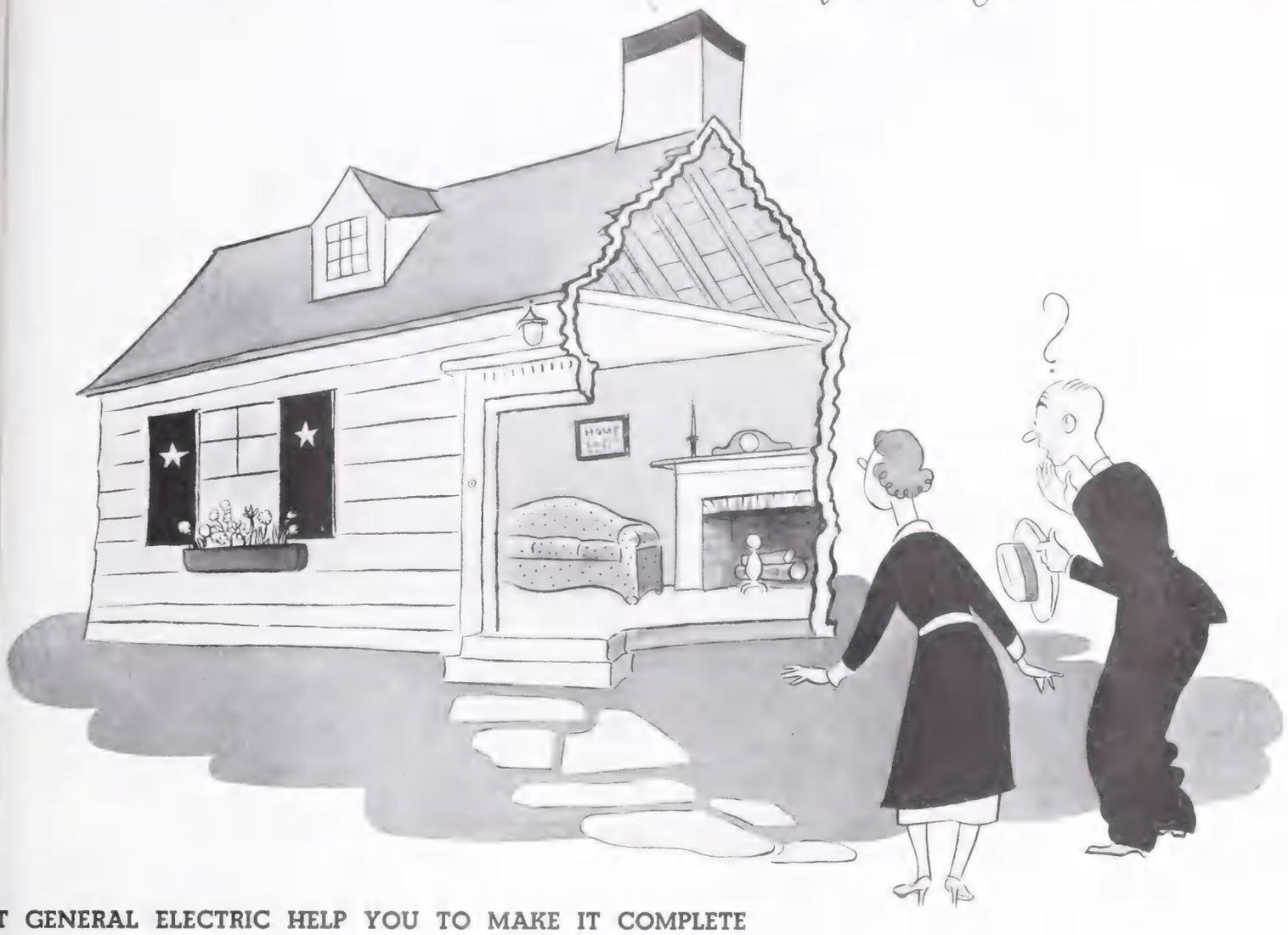
GARDENING & FENCES

777. Schling's Bulbs are already familiar to most gardeners. This year's crop, as described in the current listings, should be noted with care. The sooner you order your season's supply the better the spring results, in cost especially. Max Schling Seedmen, Inc., 615 Madison Ave., New York City.

778. Picture Book. Nothing is lovelier than trees on a lawn but nothing can spoil the beauty of a lawn as quickly as sick trees. Are you giving your trees the proper care? The F. A. Bartlett Tree Expert Co., HB-9, Stamford, Conn.

779. Fence Facts is the name of a meaty booklet illustrating and describing chain link fence in a variety of styles and four different metals for every type of fencing installation. Also wrought iron fence in various beautiful styles. A concise handling of the subject. Page Fence Asso., Dept. HB-9, Bridgeport, Conn.

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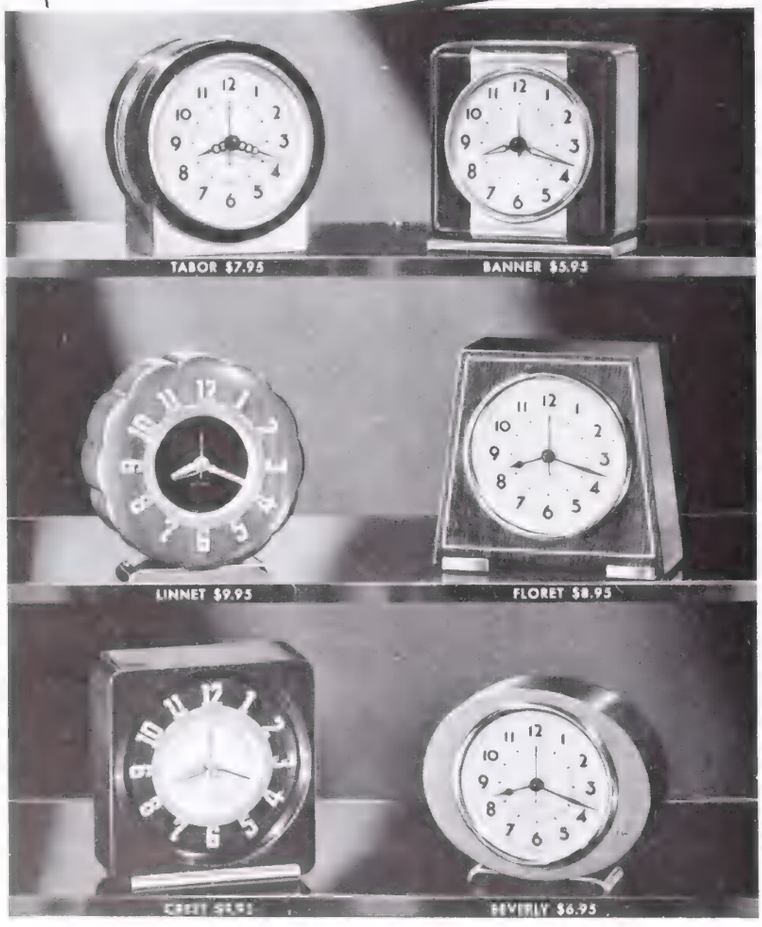
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CONSIDER THE WILD NARCISSUS

CONTINUED FROM PAGE 43

in planting that the natural habitats of these plants are the hot, dry slopes of the Pyrenees and other parts of southern Europe.

Another kind which flowers early, beginning about mid-April as those above are on the wane, is *N. cyclamineus*, which is one of the most charming of the species. Three to six inches in height, it has a long, slender trumpet and the petals reflex straight back, giving the flower, as Mrs. Wilder says, the appearance of an angry mule. Partial shade and a little moisture make it happy.

Next, chronologically, comes *N. triandrus albus*, whose very apt common name is Angel's Tears, about the same size and also with reflexing segments, but curiously twisted as if one had taken hold of the short open trumpet and turned it half way round. In spite of its name, *N. triandrus albus* is not actually white but of the palest cream color, the sort of cream one gets in cities. There are several flowers on a stem and the whole inflorescence is stockier than that of *N. cyclamineus*.

Along toward the end of April the delicate *N. juncifolius* condescends to show its dainty face. The flowers are a rich yellow with trumpets so short that they are hardly more than shallow cups on saucers of flat petals. The bloom is the smallest of all the species, being scarcely three quarters of an inch across. The stems are remarkably slender and the foliage has little more body. In spite of this apparent fragility, *N. juncifolius* is equal to the coldest winters and seems actually to enjoy the unpleasant weather which often accompanies its flowering.

Despite the fact that it may be a case of sour grapes I am a little down on the Hoop Petticoat Daffodils (*Narcissus bulbocodium* and its variations). Their attractiveness is unquestioned, but we have had little success in making them happy. The characteristic is a disproportionately large and rather flaring trumpet (whence the common name) with short, narrow perianth segments projecting perpendicularly from its base. The foliage is slender and wiry and the whole plant never exceeds six or eight inches. *N. bulbocodium conspicuus* and *N. b. citrinus* (a fine pale yellow) have done well with us in the matter of increase but have always been rather chary of bloom. All in all, I was not terribly distressed when a rampant Anchusa got out of hand and put *N. bulbocodium*, the type, completely out of the running.

Probably the most intrinsically beautiful of all Narcissus species is *N. moschatus*, a native of the high Pyrenees where Haworth found it in 1603 or 1604. The large white trumpet hangs almost vertically and the equally white segments droop about it like a filmy cloak. It seems to enjoy partial shade but, after many years in our garden, has only increased from two bulbs to three. It has the added distinction of being the only truly white species.

N. capex plenus is an attractive yellow double species with an unfortunate tendency to form buds which never open; at least that has been my experience with it. During the past two years, however, ours have behaved rather well, flowered freely, and doubled in number. Possibly they sense the stimulating breath of recovery. In any case they are not easily come by and should be treasured in a well-drained spot with a little afternoon shade.

The tall slender *N. gracilis* is very fine, with delicate stems and foliage, flat-cupped flowers and broad segments. It particularly enjoys a reasonably moist and partially shaded home where it flowers later than other species. However, it will do well in a sunny dry location, flowering earlier and sacrificing some of the grace for which it was named. It is said not to be actually a species but a natural hybrid of unknown origin.

N. jonquilla simplex is of the typical Jonquil type with flat cup, broad perianth and several blooms to a stem. It prefers a warm spot with good well-drained soil where the sun seems to bring out its remarkable fragrance.

Having sworn to confine myself to the species, I still feel constrained to mention just two hybrids. One of *N. cyclamineus* which deserves attention if only for the sake of contrast is *N. c. February Gold*. Beginning to bloom shortly after the type (very early for a large Daffodil), it is sturdy, thickset and a fine yellow. To see it with its tiny ancestor reminds one of the little man whose son turned out to be the huge center on the football team.

To my mind, the finest of the hybrids is a natural one of

(*Continued on page 88*)



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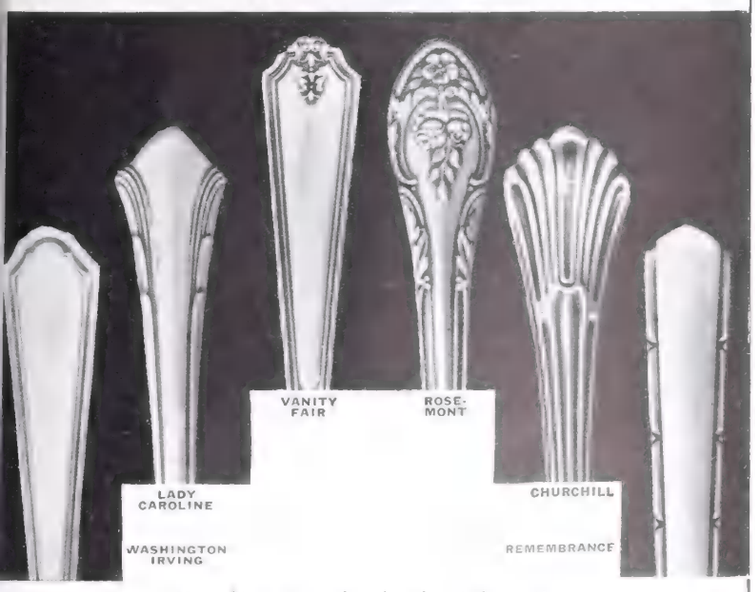
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FINE FURNITURE SINCE 1826

GARDNER, MASSACHUSETTS

N. triandrus albus, discovered in Portugal, namely, Narcissus Queen of Spain. Yellow in color, the trumpet is rather long and slender, the perianth distinctly reflexed and the whole effect is one of clean-cut grace not equaled except among the species themselves. It thrives in a reasonably sunny location and a good light soil, a perennial treat to the most fanatic lover of the species.

The uninitiated may question my admiration for the species and to them I can only say, invest in a dozen each of some few types such as *N. minimus*, *N. nanus*, *N. cyclamineus*, *N. triandrus albus* and reap the harvest of a sound investment. A little money and less space will make you the proudest, most elated gardener in your community next spring—and early next spring.

PLEASE TELL ME ABOUT DECORATION

CONTINUED FROM PAGE 80

house is that each piece must have a definite reason for its presence. For the living room, you might start with a comfortable sofa with straight Chippendale legs, a pair of overstuffed chairs, and at least two side chairs. A round coffee table with Sheraton legs will be very useful and two small commodes equipped for silver, linen and radio are great space-savers. Perhaps a small mahogany breakfront with a desk panel which will hold both books and china would fit into your needs. And, finally, two small Pembroke tables for either side of the sofa, for lamps and small accessories. Your hall might well be furnished with one of the new console tables which is designed for dining, and two occasional chairs to match those in the living room. For your bedroom, the best plan is to assemble pieces rather than to buy a complete set. This tends to give more individuality and is the secret of so many successfully decorated bedrooms. Perhaps you could have your box spring and mattress mounted and fastened to one headboard upholstered in chintz. Then get two mahogany chests, not alike but similar in character, two small slipper chairs and a draped dressing table. An apartment furnished with such pieces would be most complete and the furnishings could well be adapted to any average small house.

? LOUIS XV AND MODERN

I have inherited several Louis XV pieces of furniture. I never had a home of my own before, and really never wanted one furnished with antiques when modern furniture is so practical and allows such freedom in the use of color. Would it be possible for me to combine these old pieces with some very definitely modern ones, and use some fresh, clear color for draperies, walls, and upholstery?

A. Yes, indeed it would be possible. In fact, some of the most interesting interiors today are being created with a combination of old and modern furniture. HOUSE BEAUTIFUL showed an attractive room with a combination similar to the one you are wondering about in the February, 1937, issue, on page 34. Perhaps this will help you to see the possibilities of such a combination.

? BEDROOM RUG

My bedroom walls are painted a dusty blue, with draperies of flowered chintz in tones of blue, natural, and a very small touch of wine red. The furniture is mahogany. Up to this point the room looks very well, but I am uncertain about selecting the carpet. Do you think taupe color would be the best to use? This would probably do less in detracting from the other colors in the room than another color would. Is this a wise selection, or would you suggest something else?

A. Taupe color, although it will be above criticism, will not make your room particularly interesting. Why not a wine color to match the red in the draperies? The right shade of wine would be charming with the dusty blue of the walls.

? REFLECTOR TABLE LAMPS

I am very fond of the light produced by the reflector type of lamp, but I dislike floor lamps. Can this type of light be applied to a table lamp?

A. Yes. A great many different types of table lamps have already been equipped with reflectors and are obtainable in styles appropriate for use in both modern and traditional interiors. In fact, there are a number of decorative urns containing reflectors which are obtainable at department stores and are perfect to use in a room where a lamp would not be an asset.

? CURVED VENETIAN BLINDS

The bay window in my dining room is a decorating problem. I have Venetian blinds throughout the house,

(*Continued on page 97*)



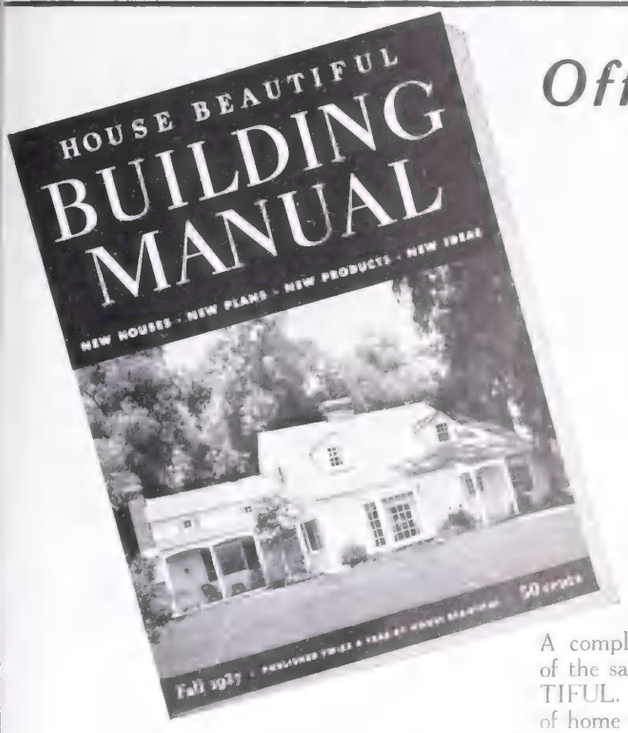
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LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 75

who have pits and storage areas for the fast accumulating piles, but when space is at a premium, I have found it perfectly possible to make a satisfactory unit by driving stakes in a circle and nailing chicken wire to them. If one is good, two are better to keep going, one begun now in the fall and another in the spring, so there will be a continuous supply of leaf mold in the process of formation. In this way I always have one to use in the spring and one to fill in the fall. The wire container is filled with alternate layers of leaves—and it is amazing how many can be pressed down into a small space—and limed soil, and a little disintegrant like Adco sprinkled on the leaves. The whole contraption is placed in some corner, back of the garage in the present instance, and as the contents settle the process is repeated. In such a raised receptacle I do not put anything but the ingredients mentioned, which are odorless and clean.

10. HOLLYHOCK RUST. In my own locality there has been more than the usual complaint about Hollyhock rust. The disease winters over on old leaves in the form of spores, which do not seem to get frozen to a point of harmlessness but are ready in the spring to begin new infections, so I have started precautions although the plants appear healthy. Disease that lurks cannot always be seen, and I like my Hollyhocks, even to the point of sacrificing the bloom that is left. For this morning early, when the air was quiet, I cut down the whole growth of the flower stalk and dusted the new leaves with sulphur dust, the very finest obtainable so that it will be carried easily through the air. Flotation dust, it is called, and I apply it with a small duster of the bellows type. When there is no air stirring it is possible to get a thin layer on the foliage without lumping it. I shall keep on doing this as long as the Hollyhock leaves persist in greenness, and as that is usually late into the season, it might be ruled that the process should continue until the gardener's numbed hands can't hold the dust gun any longer. For the benefit of happy individuals

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CLASS I—*For houses of 6-9 rooms inclusive, built east of the Mississippi*

First Prize $500
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Honorable Mentions—A total of not less than eight nor more than twelve in all classes will be awarded at the discretion of the judges in the amount of $50 each.

COMPETITION CLOSES OCTOBER 15, 1937

Copies of the complete program and entry forms to the desired number may be obtained from:

Competition Editor, HOUSE BEAUTIFUL
572 Madison Avenue, New York City

who do not know what this rust looks like. I would say that when they see yellowish brown pustules on the under-side of the leaves, which gradually shrivel into an unsightly brown mass and drop off, let them run for the dust gun. Or follow my rule and dust anyway!

11. DAHLIA PLANTINGS. The Dahlias are beginning to come into their own. The larger types are difficult to place properly in any garden scheme, especially when they are used as separate units. I like to plant them to create a shrub-like effect, four or five tubers planted together and the whole mass used as a background in connection with evergreens. This arrangement simplifies the early protection that has to be provided in northern climates where a frost may be expected any night after the first week of the month.

12. PROTECTION. Where there are treasures which would go on blooming naturally for several weeks, it is a simple thing to drive a few stakes among them and stretch wires from stake to stake. This gives a framework over which some shield may be thrown at a moment's notice—blanket, sheet, burlap or even pinned newspapers. Where such forehanded measures are taken they help the plants to the fullest maturity. As soon as the Dahlia leaves fade, remove them; also take out all superfluous branches to allow air circulation. Feed with a scattering of nitrate of soda, an application of fertilizer or a measure of liquid manure. It's cruelty to plants, however, to force them into action now if there is a chance of a sudden nipping by frost. As for the care of the blooms, see the paragraph on Dahlias in the Scrapbook on page 126 of this issue.

13. LILY-OF-THE-VALLEY LOCATIONS. Lily-of-the-Valley plantings are supposed to go on indefinitely without any attention. So they will if the main purpose is to have the leaves for an all-season ground cover, but there will be increasingly less bloom each year. Nor have I found that they will ever bloom profusely unless there is some sun during at least part of the day. I have seen them growing under hedges, to be sure, and lifting up great white bells, but they received the eastern sun in the morning, and profited by it. The foliage, on the contrary, is better in heavily shaded spots.



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Other fine North Star Blankets, starting with baby sizes, are being featured by all good department stores. See them!

SLEEP SERENELY UNDER

NORTH★STAR

Blankets

14. DIVIDING AND RESETTING. If Lilies-of-the-Valley become overcrowded, and the flowers are sparse, I dig the whole thing up at this time, put the pips on a canvas cover, and give the location a good fertilizing, of old manure when it can be obtained. (A canvas square, six by six feet or thereabouts, is one of the conveniences of the garden. For soil dug in planting, to hold specimens as they are taken from the ground, its use is endless.) The roots are dense and matted, and must be pulled apart and reset individually. There will be increase galore to dispose of if any one wants Lily-of-the-Valley pips in your neighborhood. It is one of the mysteries of gardening that the particular thing you have a surplus of is the bane of every other gardener in the vicinity. Anyway, dig up and divide the clumps into smaller pieces, and set them three or four inches apart, with the beds about two inches below the surface of the ground. And always I add to this area new Scilla bulbs, for Scillas and Lilies-of-the-Valley appear to thrive best in each other's companionship.

15. FEED THE ANNUALS. Annuals will keep on going until they are frost-blackened, and by now the patient things need a little pepping up for the final spurt. Cut the midsummer growth back, and loosen the soil with the rake and apply some food that will act quickly, and work it into the top few inches of earth. Petunias and Sweet Alyssum respond with vigor. Then when the day comes that is neither too wet nor too cold, I sow the annual seeds that theoretically are suited to hibernate during the winter, and appear early in the spring ahead of the others. The list usually treated in this way embraces Sweet Peas, Poppies (especially the California types), Love-in-a-Mist, Candytuft, Calendulas, Cornflowers and annual Larkspur.

16. SELF-SOWING. This year queer things happened in my garden. During a fall absence last season, many seeds that should have been picked off were allowed to mature on the annuals, and in late November the whole place was covered with manure. In the spring there were an amazing number of seedlings: Cosmos, Marigolds, Snow-on-the-Mountain, Portulaca, Larkspur, Cynoglossum, all of which grew as only self-placed plants will ever grow. For two seasons the porch boxes

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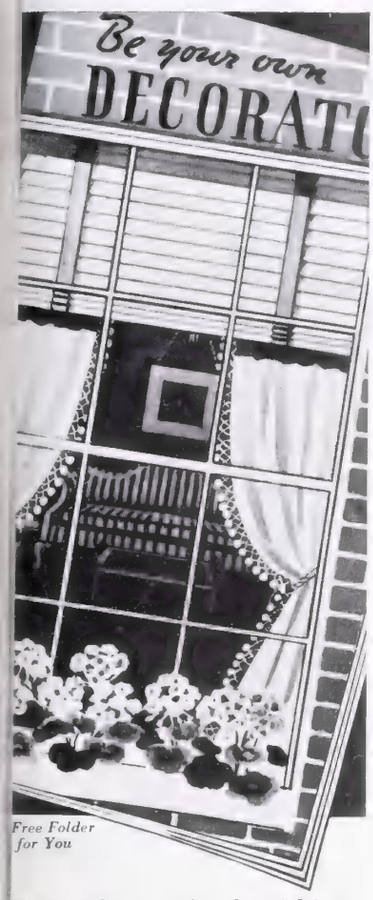
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have taken care of themselves by their own sowing of seed shaken from the pods by the wind. I am rapidly forming the garden theory that for lavish results let nature do the job, and keep the cultivator or the rake from the beds from October until May!

17. LAYERING TECHNIQUE. One of the September tasks which is sheer pleasure and hence no task at all is to go around the garden discovering what plants that were layered earlier have made enough roots to be moved from the parent and put in quarters of their own. Layering, which sounds so complicated, is the simplest and easiest form of propagation, as it merely consists in bending down a branch of plant or shrub, making a long cut on the underside, and fastening the cut place to the ground, covering it with sandy soil. With any luck at all there should by now be roots sent out from the incision. Cut this rooted section off, and then set it out where you want it to stay permanently.

18. VARIETIES TO LAYER. Any Pinks will layer, and many is the path I have edged in the fall from a few spring growths. Verbenas will do it, and can be brought in the house if there is a sunny window. Evonymus among the shrubs, Forsythia, all Honeysuckles, and a Rhododendron which took, to be sure, a couple of years, is now a sturdy bushlet far from its parent. The same process I have used with vines, Wisteria, Actinidia, Clematis, Bittersweet. When it works it is a thrill and when it doesn't nothing is lost. Sometimes there are what I call involuntary layers, plants that have drooped themselves enough to touch the ground, and have dug in to root without benefit of human help. Go around today and look diligently for such miracles.

19. TRANSPLANT VINES NOW. Speaking of vines, they are among the plants that will repay a fall placement, for if they are hardy enough to withstand any kind of winter discouragement, the early spurt they take in the spring will set them far on their way to being the screen and protection for which they are usually grown. While it is seldom safe to make any arbitrary statements, I maintain that, like the perennials, all vines of this class are better transplanted in late August or September than in the spring, with the exception of those that flower in the



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autumn, of which the Silver Lace vine, climbing Hydrangea and Trumpet Creeper are examples. The remainder, and I found the list excellent in that useful little book, "Vines for Every Garden," by Dorothy Jenkins, will benefit by the mellow warm soil if they are in the ground early enough so that the roots have time to take hold before the ground becomes frozen. On a new fence, the last week has seen planted two Akebia, one Actinidia, a Turquoiseberry, *Ampelopsis heterophylla*, a Woodbine, *var. engelmanni*, which has a small leaf better suited to the situation, and a Silk vine, *Periploca graeca*. This last was an experiment, for it is dull not to have something unexpected to look forward to. Then in between I have tucked wild Cucumber seeds, which need to go through the winter before they will germinate, and in front of all a few scattered Sweet Cicely seeds, *Myrrhis odorata*, for the ferny growth to tie the whole to the ground.

20. SWEET CICELY. I wish more people would grow this plant. It is becoming better known through the herb gardens, but to my mind it is more suitable for general garden usages with its lacy foliage and white flower heads. The joker is, perhaps, that it takes six months for the seed to germinate. That is why it is sown in September. I do not know whether it is the length of time or the freezing that is necessary, and some time when I can remember it I am going to put in the ice box a pan of the Cicely as it seeds in June, let it freeze and plant it in August. By such experiments is the only way we learn.

21. THOROUGH WATERING. The hose is in constant demand these days, for the equinoctial storms that used to furnish the fall water supply seem to have changed their habits like so many good old standbys. The Japanese Anemones like quantities of moisture to keep their lovely flowers going, and the evergreens, all types, trees and shrubs, needle and broad-leaved, must be watched to see that they have plenty of water at their roots. Visible top growth has stopped, but activity still goes on underground, and any drying out at this time probably will mean winter loss. Not just sprinkling, but hours of seeping. It is perfectly logical, for all winter long there are green foliage surfaces that are going to keep on giving out moisture in evaporation no matter what the temperature and if there is not a supply at sub-freezing depth, the result ne spring will be masses of lifel brown branches, and your frie will say, "winterkilled." Except t wise ones and they will whis discreetly, "died of thirst!" T sunken tiling spoken of last mo is a good way to get the wa down far into the ground, but them up with earth before the fi freeze arrives. They do not want serve as cooling ventilators.

22. CONTEMPLATIO Though the days are sh (I try to lengthen them by keepi the sun dial set at daylight savi time, juggling with the spheres li Joshua) no matter how full t hours are with physical labor, keep the garden seats out a dusted, and spare a few minutes enjoy the beauty of the flowers th remain. Contemplation at all tim is as necessary for the soul of t gardener as water is for his eve greens. And while I rest, I make map or chart of the garden with key list of names of plants num bered on the plan at one sid showing also the positions of tree shrubs, etc. Then in winter the will be no query as to what's wh when visual reference is impossibl

23. ODDS AND END From the herb bed whi the aromatics are still full of fr grance I prepare moth destroye to be put away until wanted. Ha a pound each of Rosemary, Min Tansy and Thyme, all mixed wit two tablespoonfuls of groun Cloves and stored in tight boxe makes a nicer compound tha moth balls and just as efficien In garden visiting be charitabl for when all is said and done th question of taste in gardening i mainly personal, and there i usually need for much silence

24. BOOKS. One of the req uisites of the Practica Gardener's equipment is a goo library of reference books wher simple rules are always at hand Otherwise they are easy to forget Clear illustrations are of inesti mable help in *showing* just the wa things should go. The Practica Gardener has found most usefu the chart on the proper depth t plant spring bulbs which M. G Kains prepared for his "Guide t Successful Gardening." Also Ort loff and Raymore's sketch of the properly planted bulb which ap pears in their "Garden Mainte nance." These were the inspiration for the sketches on page 74.

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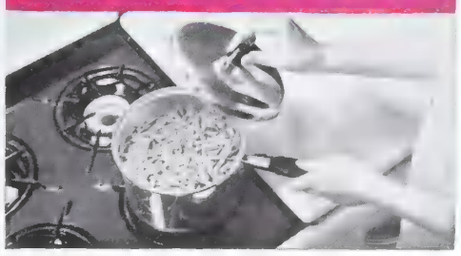


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LEASE TELL ME ABOUT DECORATION

CONTINUED FROM PAGE 88

ut I know they will not fit well on a urved window. How may I treat this indow in order to have it in keeping ith the others?

A. Fortunately, at least one manufacturer of Venetian blinds has olved this problem for you. It is ow possible to purchase blinds to t a curved window perfectly.

LINOLEUM FLOORS

I have always been impressed by he cleanliness and sparkle of linoeum floors and wondered whether it ould be correct to use them in rooms ther than the kitchen and game room f my new house. The entrance hall, hich is a circular one, and quite rchitectural, is painted old white and ould be one place where I would ike to use such a floor, but my riends believe my home is much too ormal. If you think it would be posible for me to use linoleum, would ou suggest some color scheme and ype of design suitable for it?

A. Inlaid linoleum floors are used by all of the best decorators in the most formal types of rooms. Linoleums can be worked out in designs that add great charm and formality to any room. They are practical and effective for game rooms, sewing rooms, bathrooms and kitchens, but they are also excellent for use in dining rooms, entrance halls and have even been used most successfully in living rooms. In your particular entrance hall, it might be very smart to use an all-over black marbleized linoleum with a huge white star motif inlaid in the center, and a white strip about 1½" wide to be inlaid 13" from the wall. However, any of the nationally advertised linoleum concerns will gladly help you work out your problem. If your architect or decorator will send them a floor plan with dimensions of your particular room, and a short description of its character, they will coöperate in working out the design and color suitable for your interior. If you do not know a firm near your home which will carry out the scheme and install it satisfactorily, the linoleum firms will be glad to suggest one.

FALL STYLE NOTES

CONTINUED FROM PAGE 51

FABRICS: For traditional rooms, smooth fabrics. For modern rooms, textured fabrics with a homespun feeling. In the smooth fabric group, satins are paramount in importance. We've seen very effective plain satins, or satins in hammered effects, or a combination of the two, with plain stripes on a hammered background. (All stripes, both wide and narrow, in a great range of colors are very popular this year.) Printed satins, in floral motifs—the kind that were introduced last year—are gaining in importance daily. Damask is still good in period designs, perhaps with a slightly smaller pattern. Then there are brocades in formal French designs to be used in formal rooms. Silks of a crinkly texture are especially good in self-tone stripes and in small flowered designs. Crisp taffetas are woven unevenly to give a slightly textured effect. For news, we give you wool damask—very smart and as light as a feather. For modern rooms, there is a new cut velvet with the most delicate of patterns etched in the pile. We feel a decided new interest in glazed chintz, no doubt because of its perfection in eighteenth century English rooms. The best ones are those that are scattered with great flower clusters. Hand-blocked linens come in for the same popularity, and their mellow colorings are enchanting: sage greens, purplish browns and French blues are as lovely as the really old tones. Mohair, as soft as challis, is printed, surprisingly, in toile designs, and documented chintz patterns. In cotton we found homespun weaves and patterns inspired by old calico. Paisley and challis from the clipper era. These are at their best in informal country houses, where authentic patterns and modern color schemes meet.

WALL PAPER: Designs are simpler, and rather more formal this year. There are modern versions of eighteenth century English and French. There are, too, motifs which suggest the baroque and the Oriental. We predict the coming importance of fine reproductions of old designs, in old colors used as scenic panels. In striped papers, you'll find an enormous variety, from pin-stripes to wide, bold types, and even stripes of a leaf or floral pattern. And satin or satin moiré stripes for formal rooms are still excellent. In colors, the pastels have a big future:



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ROBERT SCHROYER

Oriental notes in decoration: The antique figurines are of clay, colored in muted greens and coral. The teapot is antique pewter. The plate, cup and saucer are of blue and white riceware. The bronze vase is on a teakwood stand. All, Pitt Petri

darker shades are soft, subdued. Plain papers are good and available in enchanting colors.

RUGS: Texture is still very important, which means sculptured effects and raised pile motifs as well as the actual weaving. Because of the prevalence of eighteenth century in decoration, you'll find more and more floral designs, many of the patterns definitely Georgian or French in their inspiration. There's news in a light rug with a sweeping baroque border in subdued colors. In informal rooms there is still nothing to beat Early American hooked rugs, or tapestry effects. But everywhere new rugs are keeping step in color with new wall papers and fabrics. They are paler, softer, with a muted, grayed tone which is charming. All the wood tones are going to be smarter than ever, and the bluish greens are almost as good. In the deeper colors, there's a rich red with a future.

ACCESSORIES: We prophesy a strong revival of the Chinese. We've seen figurines and horses in clay color with pastel shades of paint rubbed on them that look as though they had been dug up from ancient ruins.

In lamps, look for porcelains and fine crystals. For modern rooms, leather lamps combining copper, chromium and wood are interesting. And architectural glass in big, chunky shapes is fascinating. There are new wood lamps which are so well and simply designed, and finished so naturally and beautifully, that you can put them in a Georgian room as well as in a modern one.

China and linens march hand in hand. The designs in china are simple and the colors are soft, to blend with the new pastel linens. There are reproductions of old china, many of unhackneyed, unknown patterns. Some of the more formal china uses white and gold in the traditional fashion. And there is a revival of the old blue-and-white Chinese ware (especially attractive with natural colored linens). In modern china, it's still shape and form first rather than applied design. The new pottery is so finely glazed that it looks like porcelain—nothing of the peasant left.

THE PRACTICAL GARDENER

CARRYING IRIS BLOOMS. For a convenient carrier try this:

Spread on a table an opened-out newspaper about three leaves thick. On this lay the stalks side by side, with the blooms projecting beyond the edge of the paper, and spaced far enough apart for safety. This will result in a fan-shaped arrangement, with the bases of the stems quite close together.

With a second layer of newspaper of the same thickness cover the stalks, still leaving the flowers exposed. Then, between every two stems, fasten a pin through all six thicknesses of paper, making a little stall for each stalk. Finally, fold up the bottom of the paper to keep the stalks from slipping, and fasten with a rubber band. The blossoms are not covered.

—HONORIA PHILBEN
EVERETT, WASH.

THE PRACTICAL GARDENER

NSULATED WIRE FOR YING PLANTS. For staking ants without giving them that pelted" appearance, try the rubber-vered wire used by electricians r outside work. Unlike twine, hich is valueless unless taut, this ire is stiff enough to hold out elbow straight from the stake, adling a branch without girdling —cushioning it, instead, on a sur-ce padded by insulation. It is ficient as well as tidy.

The best system is to take a piece ng enough to encircle the plant osely and fasten it to the stake. hen crimp it beneath each branch to a little crescent which offers pport not only from below but so hugs the sides, and at the me time brings the portion of ire between the branches back nong the foliage, where it eludes e eye, which is further deceived the earthy color of the wire.

This arrangement permits a rea-nable swaying, thus lessening the nger of branches snapping off, d also reduces the number of akes required.

Fastened by twisting instead of ing, the wire is easily transfer-d from an early perennial to a ter one, or removed in the fall be straightened and hung up till ext season.

Size 12 is suitable for 8-foot Del-hiniums, size 14 for Chrysanthe-ums, and 16 and 18 for Phlox nd lighter stems, or as cross-embers in lacing the bigger wires gether for better security. Your ectrician may be able to supply ou with a bargain in short pieces. ny length from a foot up is useful the garden.

—Honoria Philben
Everett, Wash.

PRIMROSE PARADISE. Pu-et Sound is a Primrose paradise. his favorite flower of Englishmen nd Americans alike is happy in he mild climate of the north acific states, and blooms by yriads in the lovely gardens of eattle, Tacoma, Portland, as well s Vancouver and Victoria.

Polyantha Primroses, the most opular variety, are so easy to aise from seed that more am-teurs should indulge in the fun of rowing them. There is no special rick to it: sow and transplant in he usual way, but a better stand omes from seed sown as soon as ipe—about July. Started then, hey begin flowering the next pring, with a sprinkling of bloom lasting all through the summer and into the fall.

The ideal soil, deep, almost pure leaf mold with plenty of bone-meal, produces plants nearly a foot tall with great root systems. On Puget Sound they flower best in half sun, but in hotter regions demand more shade. Liberal watering is necessary to satisfy their love of moisture.

In this district they have one enemy, a weevil allied to the strawberry root weevil. If your plants pine and diminish, lift one and look for these small white grubs. "Go West Weevil Bait" is their dish, applied round the crowns under the foliage in April and again in early June. Some growers also sprinkle tobacco dust around roots and crowns when transplanting.

—Honoria Philben
Everett, Wash.

LEAF MOLD FOR HOUSE PLANTS. Are your potted plants sickly looking? Are they spindly, appearing undernourished? In the vast majority of cases poor soil is to blame for the failure of such plants to grow as they should. The dirt in the containers lacks the substances necessary for growth.

There is a substance that is perfectly safe and which has produced excellent results in every instance that has come to my attention. I refer to leaf mold taken from underneath almost any kind of tree except evergreens. Beneath the latter the mold contains too much turpentine, which is often harmful to vegetable life.

Leaf mold for house plants should be as dark-colored as possible and preferably contain a little sand, which is beneficial to most forms of plant life. If plants are potted in good leaf mold no ordinary dirt or fertilizer is required, as the mold contains all of the elements necessary to stimulate growth. Even the most sickly specimens make astonishing progress, becoming a more healthful color and more rugged.

Leaf mold is Nature's gift to the flower lover. It is a natural fertilizer without the dangers that other fertilizers possess. It keeps the soil loose in texture, thus preventing baking, and in addition supplies the important elements. Frequently in the mountains I have noticed that plants growing in pure leaf mold were much hardier and finer in every way than those growing nearby in soil that lacked decomposed vegetable matter.

—Henry H. Graham
Twin Falls, Idaho

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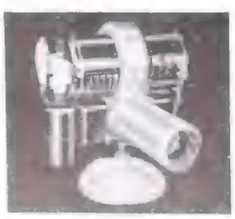
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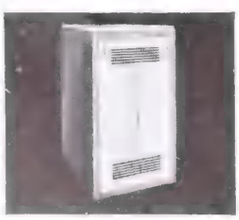
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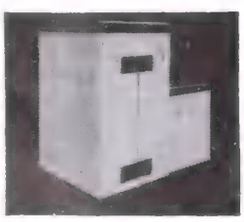
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SOUP

CONTINUED FROM PAGE 57

QUICK CLAM CHOWDER

To each can of Hormel's Vegetable Soup add a large jar of ABC minced clams in broth, a good pinch of whole thyme, a bit of bay leaf, marjoram and fennel. Bring to a boil and serve.

RUSSIAN ISLANDS

Here is a clear soup that is also a meal in itself. It starts with a good strong beef bouillon. Next cut round croutons of bread with a big biscuit cutter, as many as you have portions to serve, and fry them golden brown in butter. Then make an eight-egg omelet in your biggest pan, seasoning it with salt, fresh pepper, chopped parsley, two tablespoons of grated Parmesan and a couple of tablespoons of good thick cream. Cook it on both sides instead of folding it, and when it is done, attack it with the biscuit cutter. Put the circles of omelet on the circles of toast in the center of soup plates, pour on the hot consommé, scatter a little Parmesan cheese on the top and serve at once.

STILL IN THE HEARTY CLASS

Now for the times when your menu needs a substantial soup, though not a meal-in-itself variety. For this purpose, the bisques, purées, creams and potato-base soups are ideal. Theoretically, the bisques are seafood soups with a white (milk) stock base. This means cooking milk in a double boiler with vegetables to flavor it for half an hour. The typical vegetables are half an onion, a carrot and perhaps two stalks of celery to three cups of milk. They are usually cut small, so that the flavor may be more quickly extracted, and discarded before the soup proper is prepared. Add a bay leaf and a sprig of parsley, a pepper corn or an allspice to season.

To this stock is added the shellfish, the liquor in which it was cooked, boiled down to concentrate it, and the necessary thickener to give a good creamy consistency. This may be flour dissolved in an equal measure of melted butter and thinned with some of the hot milk before adding, or it may be cornstarch dissolved in an equal measure of cold water. It is wise to put the shellfish liquor through a double thickness of cheesecloth before adding to the soup. A typical bisque, and in my opinion one of the best, is

LOBSTER BISQUE

Boil for twenty minutes two pounds of live lobsters in as little water as will cover them. Slit, remove meat from shell and select the best parts to go into the soup whole. If you find coral, work it up with butter into a smooth paste, stir in a little flour and save to put in the soup. Crush the shell and put it with any discarded meat or side flippers back into the pot and boil till the liquor is reduced to a couple of cups. Strain this and thicken with ¼ cup butter and ¼ cup flour cooked together till the flour starts to swell. Bring back to boiling and let boil for five minutes. Meantime make your milk stock, four cups of it, add the thickened lobster stock, the cut-up lobster meat and coral if any, bring almost to a boil and serve. Lots of paprika looks well.

This same principle applies to crab, shrimp, oysters, clams, scallops, mussels or any mixture of them. Oysters, soft clams and mussels should be cooked only until their edges start to curl.

Cream soups are essentially the same as bisques. They may begin with a milk stock and add anything from the animal or vegetable kingdom, together with the concentrated liquor in which it was cooked. With many vegetables, a purée of the vegetable itself is also added. If the stellar role is played by something starchy, such as potatoes or chestnuts, no further thickening is needed.

Now for a couple of quickies. One of the best comes from that restaurant of the famous, "21".

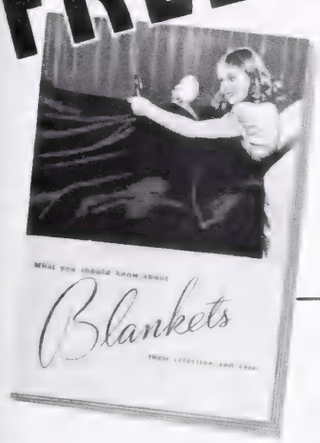
PURÉE MONGOLE

Cook a cup of carrots cut in shoestrings and a cup of fresh peas. Mix and heat a can of Campbell's Tomato Soup and one of their Split Pea, add the carrots, peas and half a teaspoon of onion juice and serve from a tureen with bread sticks. Words fail to express my gratitude for this soup.

ZUPPA

Monsieur Derouet, the maitre of the Chemists' Club, told me about this one. He serves it to special stag dinners and invariably gets cheers. Mix and heat a can of Campbell's Split Pea with one of Green Turtle. Add a good tablespoon of sherry and put in individual earthenware casseroles or onion soup pots. Cover the top with unsweetened whipped cream

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and brown under a hot broiler. Serve with the covers on the pots.

CLEAR SOUPS

This is where that big brown earthenware soup pot gets its halo. For the product of its endless simmering is the basis of any clear soup, many cream soups and more sauces. This invaluable product is stock. My idea of heaven would be to have two quarts of it, one white and one brown, strong, well-seasoned and well-clarified, forever waiting in the icebox.

Any cook book will tell you how to make stock, or you can depend on Heinz, who makes a particularly good one and calls it consommé. Anyway, here are some hints if you're going to make it yourself. You'll want both meat and bones; two-thirds meat and one-third bones are good proportions. The first gives flavor, color and nutriment, the second consistency and "jell." Therefore more bones make a clear, pale, gelatinous soup, more meat a darker, stronger but thinner and cloudier one. The proportion of water may range from five pints for three pounds of meat and bones to a pint for each pound—the stronger the better. For beef (brown stock) the middle cut of shin is best—wither, fore or hind. In veal (white stock, not to be confused with milk stock) it seems to be knuckles. In chicken (also white) a good heavy fowl. Cut them up, start cold and soak an hour before the pot goes on the stove.

Greens—don't forget them. Leeks, carrots, turnips, onions, parsnips, celery, celery root, any or all. And seasoners—thyme, savory, marjoram, garlic, bay, cloves, peppercorns, allspice and parsley. Greens go in after the skimming. Seasonings wait for the last hour.

Remember it's the slow, patient, simmering heat that does it. Boil while you skim and then set a low, even heat and keep it there for hours—four at least.

The best way to clear stock is to let it get cold, then add the whites and shells of two eggs with two teaspoons of cold water for each egg, beaten and stirred into the broth. Put the pot back on the fire and stir till it boils for a minute, then let it stand for twenty minutes and strain through double cheese cloth.

The best way to get the fat off is to put it in the icebox, let the fat rise and harden and then lift it off in a solid cake. If you can't wait and have to do it hot, dip off what you can and blot the rest

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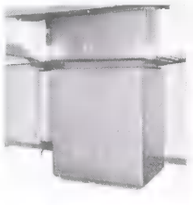
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HB9

off the surface with paper towels.

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MUSHROOM BOUILLON

This can be made very well with dried mushrooms. Soak half a pound in warm water for a couple of hours. When they have softened, wash them carefully and set them to stew with a carrot and a leek, a little parsley, a bay leaf, salt and pepper. Let them simmer until the mushrooms are tender and the liquor is dark and strong. Strain, add an equal quantity of beef stock, reheat and serve with a few slices of mushrooms or a slice of lime in each cup.

TOMATO BOUILLON

You want this to have a good brisk flavor, so start with a quart of stock, a can of tomatoes and add half an onion chopped, a bit of bay, six cloves, some celery seed and a peppercorn or two. Let it boil for half an hour, strain, clear (remember that egg business), strain again, reheat and serve. Cheese toasted on croutons is good with this.

CELERY BOUILLON

This is much the same story. Put in a pot anything that has to do with celery—outside stalks cut up, leaves, a couple of celery roots, some celery compound and season with celery salt. Add a quart of water and let it simmer till the celery root is done. Strain, add an equal quantity of stock, reheat and serve.

Two more quickies in the clear soup class, for which the makings should be on any emergency shelf.

CONSOMMÉ BELLEVIEW

Strain the rice and fat from two cans of Richardson and Robbins Chicken Broth, heat this with a large jar of ABC clam broth—they should be about half and half. Whip half a cup of cream, add to it a teaspoon of prepared horseradish, put a large blob on each cup and serve.



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GREEN TURTLE (or is it?)

For those times when the e chequer won't stand the strain green turtle soup yet it doesn seem as though anything el would quite do, here is an almos exact equivalent in flavor and co sistency. Mix and heat a can White Rose Madrilene and Whit Rose Consommé Arctique. Add tablespoon of sherry, remove fro stove and serve with a slice lemon in each cup.

Notes—Somebody around you house should probably say thi once a month: "Never put hot sou in a cold plate. Cups—and spoon —for jellied soup should be thor oughly chilled." I wish somebody would come and say it aroun mine.

Color in stock may be increased in several ways. Brown a quarter of the meat, cubed, in half olive oil and half butter before you put it in the pot. Or add a tablespoon of caramel. Or burn some onions (see above). Or reach for the Kitchen Bouquet.

Most brands of canned consommé have always been too weak. This can be corrected by adding a bouillon cube of the appropriate flavor for each can, or a teaspoon of beef extract.

Any canned soup is freshened and improved by adding the juice of half a lemon and a little onion juice before heating.

A pinch of sugar brings out almost any soup flavor but doesn't taste sweet.

Thickening with eggs will double the food value of a soup. It takes two yolks well beaten and two tablespoons of butter to the pint and makes a very rich soup. Used instead of flour and butter.

Sherry and Madeira are good in cold soups, too.

GOOD BUYS

The following shops carry the Good Buys described on pages 60 and 61.

Nos. 1 and 2: Marshall Field & Co., Washington and State Sts., Chicago, Ill.

No. 3: W. & J. Sloane, 575 Fifth Ave., New York.

No. 4: Paris Decorators, 433 Fifth Ave., New York; 2271 Broadway, New York; 39 E. Fordham Rd., New York.

No. 5: B. Altman & Co., Fifth Ave. at 34th St., New York. Pella Venetian blind: Rolscreen Co., 103 Park Ave., New York.

No. 6: Jordan Marsh Co., 450 Washington St., Boston, Mass. Mayfair shade: B. Altman & Co., Fifth Ave. at 34th St., New York.

THIS IS GOOD BUILDING

CONTINUED FROM PAGE 55

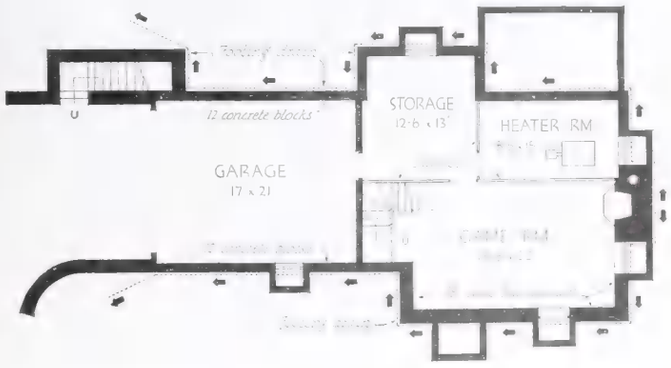
headquarters in Bronxville at the offices of Harold Van Buskirk, Inc., builder of all the houses. That should straighten out the management situation. The property is in Yonkers, N. Y., and Scarsdale is the nearest railroad station, 1.2 miles away. The roads, winding about the hill-top, are bits of evidence (seven, really, when the drawing of House #20 is included) to show why Oak Hill Park is consistently pleasing to look upon. The trees which abound there further the general harmony.

Again, while the individual houses must agree in both design



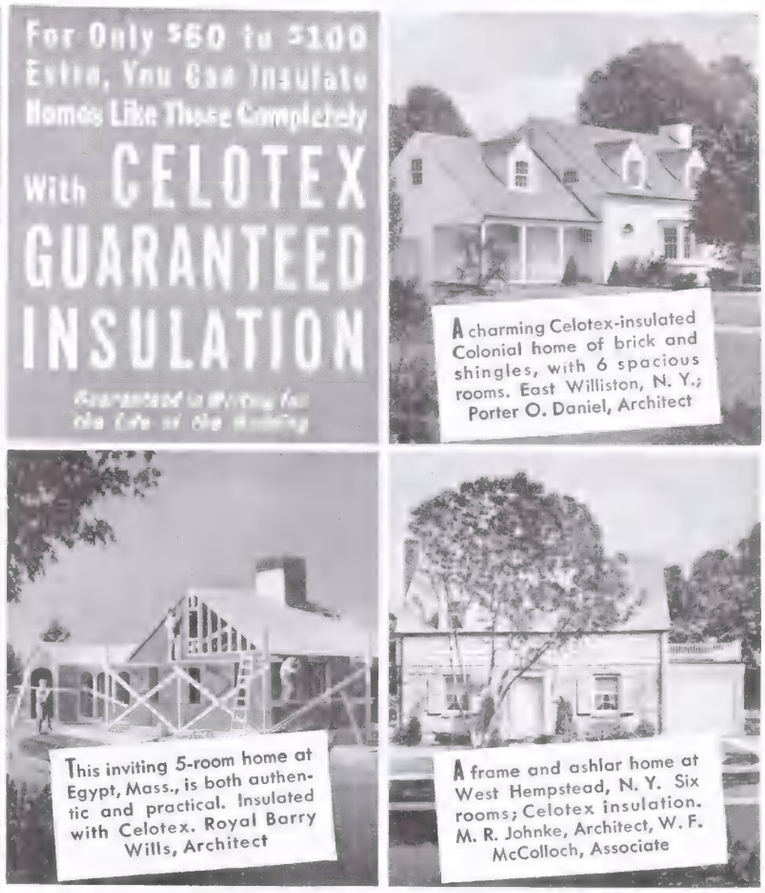
RALPH BAILEY

Above are the finished foundations, waiting for the arrival of the carpenters. The walls have their final asphalt waterproofing where they will be covered by earth and only final touches are lacking. Below is the plan of the basement, showing double garage, storage, heater and game rooms



well laid-out, well paved. Sewage and utility lines are laid down. The lots are about a half-acre each. (For example, House #20 stands on 20,000 sq. ft. or more, a lot 125 x 160 ft.).

In any community, no one house has the right or privilege of standing entirely on its own merits. It must inevitably contribute to the character of the whole, for good or ill, and in turn be affected by the rest. This is a fact which is too often lost sight of in discussing the architectural aspects of houses. The map will show you to what a great extent, despite the heavily wooded nature of the settlement generally, the appearance of each house must be affected by its neighbors. You have also six and placing with the others, each house must also be properly oriented for its own sake. That is, the plan must be so arranged that rooms which need or deserve the best view, the most sunlight, should have these. You will have to take our word for it, since we have no space to reproduce the floor plans for all the houses, that the orientation is in every case sound, both in relation to sun and view and in relation to the logical functions of a serviceable and livable plan. So far as House #20 is concerned, the plans of the first and second floors, drawn for the builder by George M. Malcolm, architect, and reproduced on page 55 just below the rendering, illustrate the point when you are told



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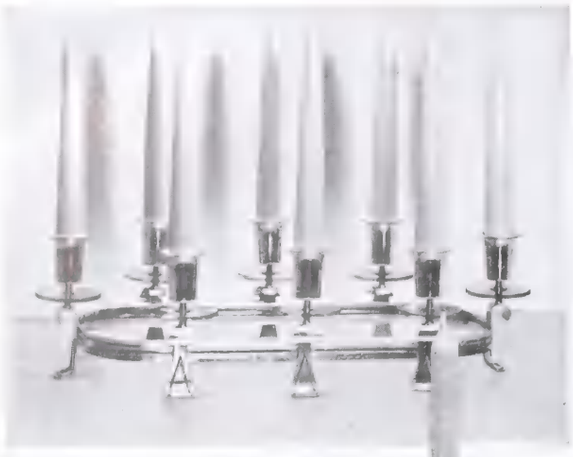
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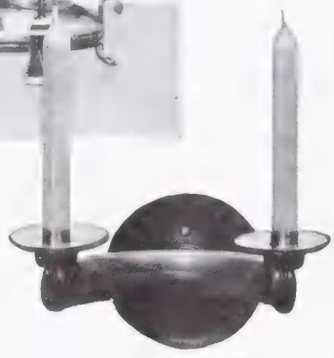
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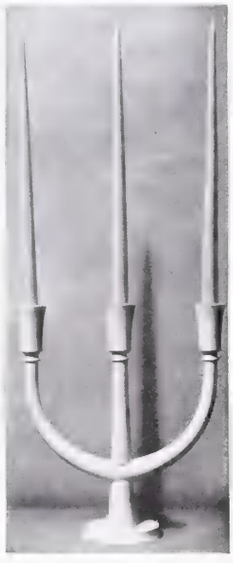
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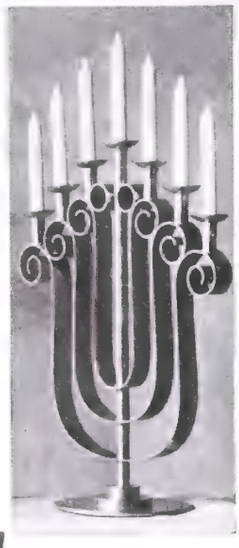
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that the front door faces just a shade east of due north. The photograph (on this page) of the completed foundations offers further information on this point. Note that shortly after noon, when the picture was taken, the entire front wall was in shadow, with the sunlight about to sneak squarely to the rear of the house. (In the two articles which will follow this matter of plan orientation and arrangement will be discussed at greater length.)

This first article is concerned primarily with the foundations. Already on page 55 you have seen four photographs which illustrate very vital aspects of the below-ground construction. Turn back to them now, and look at the picture at the lower left. The brawny gentleman who has just plopped a twelve-inch concrete block into a bed of cement is laying the first course or layer on the fireplace footing. This footing business is important. As you can see by the picture, there is a wide slab of concrete under the entire fireplace area, and this slab projects several inches beyond the wall itself. Under the entire foundation, the footing projects similarly, both inward and outward, and serves the dual function of snowshoes and anchor to the walls themselves. It acts as a support for weight and an anchor against shifting in any direction. Except where houses are built on rock, footings are necessary to a sound construction job. They are the best insurance against uneven settling, with its consequent damage to the framing and plastering of the house.



At right, view of the rear garage wall, with thin cement coat going on over footings and outer surface. Drainage tile joints are partly covered with building paper to exclude dirt which might otherwise sift in when trench is filled and grading finished. This drainage line slopes from the western end of the house down to the east carrying moisture away from the house



Part of the front foundation wall is of 18-inch rough stone. At left it is being laid between the two guide lines. The stones must be adroitly eyed and trimmed by masons to supply a good wall. In the center, smaller stones and cement are set, with more care than you realize until you have seen it done. This stonework will continue up to the second floor level as a veneer

The second picture on the page shows the wall partly up, the open drainage tile which completely surrounds the footings in position, the workman applying the waterproofing cement from the edge of the footing back and up the wall. Just how the work at this stage looks in a sectional view is shown in the third picture. The waterproof cement has still to be covered to the finish-grade line with

asphalt waterproofing compound and the tops of the joints of the drainage tile are yet to be covered with the pieces of building paper which will keep dirt from sifting down into the drains when the trench is filled in. The fourth picture shows the same part of the foundation after the stone retaining wall by the garage has been partly keyed into the concrete blocks. It shows the black mastic layer, the cement coat, and the trench partly filled.

The plan of the basement and view of the completed foundations which you have recently passed in your reading show where the drain tile goes, how it slopes away from the foundations, and what the carpenters found when they moved on the site to start laying the first floor sills the day after the photograph was taken.

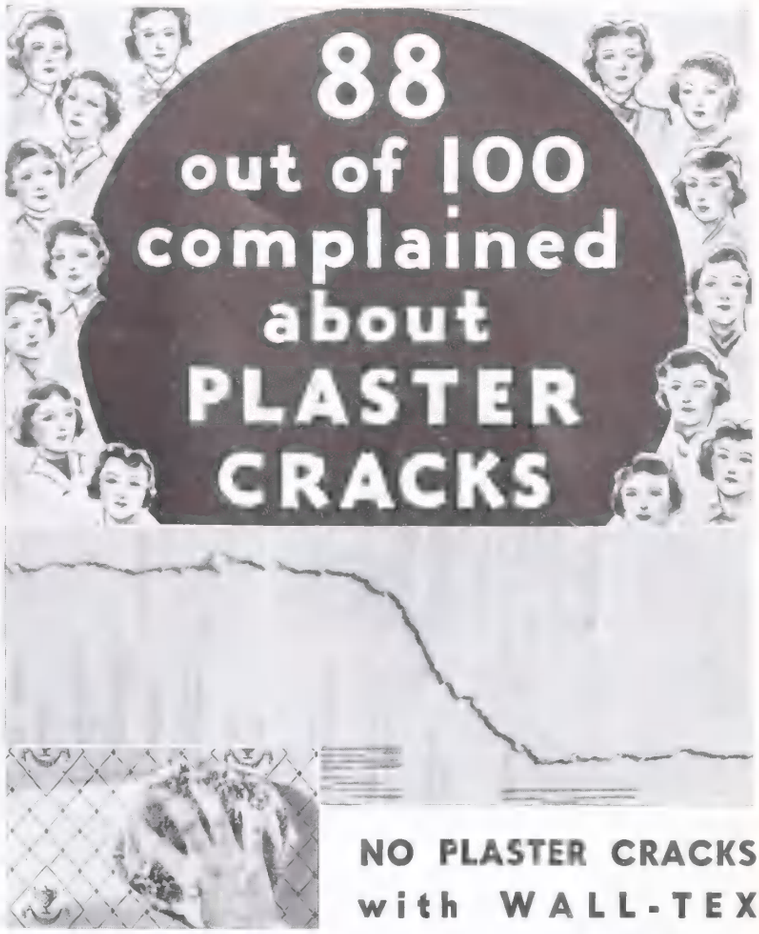
On these two pages are three other photographs rounding out the foundation story. One of them is a further amplification of the waterproofing story, and shows how the drainage tile joints are actually covered. It also gives a more general view than other photographs of the whole business of building foundation walls. The remaining photograph opposite and the one on this page have to do with stone masonry. If you have observed the foundation plan closely you will know that the walls under the entrance and living room fronts are of 18-inch rough stone. (The stone will be carried upward as a first story veneer later.) Now you see the stone-work going up. From the rear of the property the actual rocks, big, little and middling, were trucked and dumped in the center of the excavation. Here the masons fished for the kind of piece they wished for the particular niche in the wall. Some stones fitted without change. Most, however, required splitting or chipping to a definite shape and size. And here is where genuine art entered in. Holding a 20-pound rock in one hand, making two or three quick taps with a small sledge held in the other, the masons would have the piece they wanted in less time than you or I would need to lift the rock from the pile. Rocks usually have almost as pronounced a grain as wood, and knowing where and how to split, what face is the most interesting to leave exposed, is a true craftsman's job.

The last things the masons do for the foundations are the parging or filling up of the holes left in the top row of foundation blocks and the pointing up of the wood sills which hold the house on its foundations. Neither of these operations is illustrated here, but both are important. They are part of the battle you have seen waged not only to give the ultimate house a sound and stable underpinning, but to insure that underpinning against the onslaught of the elements—notably moisture. If water could get at the sills beneath the finished walls of the house, rot might well set in. And, further, if moisture should find its way down inside the concrete blocks, a damp and clammy basement would result, with condensation of the interior walls. Those who have never owned a home may think the process which we have described and illustrated this month is needlessly involved. Those who have been home-owners will know that it is not.

More about this, and about the other properties of the well built, well designed house, will be set forth in November and December.



Not the least part of the stone mason's job is knowing what stones will fit the space, what stones need splitting, and how the sledge should fall



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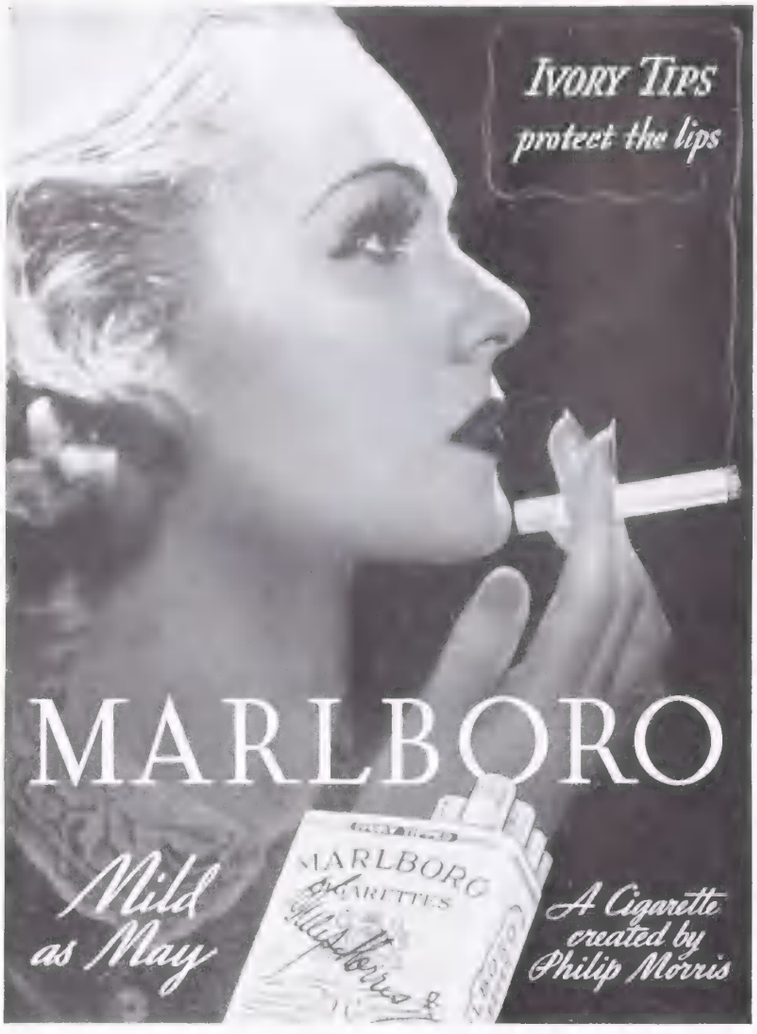
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WHITING-FELLOWS

Modern glass: The tall vase, from Duncan and Miller Glass Co. Crystal pigeon and bookends, Steuben. Vase by Orrefors. From Georg Jensen

WHAT IS HAPPENING TO MODERN

CONTINUED FROM PAGE 39

strikingly modern in their execution. Using a few authentic pieces of the period and some of its principal motifs as their point of departure, they swept the rooms clean of clutter, used white lavishly with strong, rich contrasting colors and gained effects which were mannered but striking. With the old chairs and tables modern ones were used which bore no resemblance whatsoever to the period pieces. Yet there was no violation of good taste. The decorators were creating something new, based upon a combination of period and modern which had never been attempted before.

That whole movement which began so stunningly in 1930 was finally swept away upon an absurd note of overemphasis in Neo-Classic forms. But the possibilities of simplifying the periods it opened up were extended to eighteenth century decoration, which followed it back to favor. Now we find Chippendale, Sheraton and Hepplewhite used against backgrounds which are modern in their use of color and their simplicity but lacking in the stage-setting quality which the first ones displayed.

That brief flurry with the early nineteenth century periods did something for Modern, too. Somewhere in the early years of the thirties it began to lose its preoccupation with angles and became softened. The bulkiness went out of it. Instead of zebra wood the designers began to use woods of less violent pattern. Modern began to take on suavity.

The manufacturers approached it with more confidence then, and in the past three or four years it has settled down to a style of fairly fixed dimensions. It has come down sharply in price, too. In the beginning, most of the good Modern rooms were custom-built at prohibitive cost. Lately, excellent modern furniture has appeared in the lower-price brackets.

With this molding of Modern into a definite groove has the style gone as far as it can? Is the interest in it on the wane? Personally, I think the interest has just begun. We are just beginning to have an opportunity of seeing modern domestic architecture and modern interior decoration at first hand. In almost every section of the country can be found a modern house or two and in the magazines there are photographs of American houses by Neutra, Lescaze, Stonorov, Wurster, Stone and many of the younger men. Perhaps more significant, in the schools of architecture and design students are concentrating on modern principles, disdainful of tradition. Certainly their influence will be felt. The fact that these architects will be building houses showing the modern influence must create a fresh demand for furniture and decoration reacting to the same stimulus.

Already we are seeing the fruit of experiments in modern lighting for homes. Researches of scientists into the effect of light intensities and the differences and intensities of glare, of color and directional lighting have opened up hitherto

unexplored fields of decorative treatment. Indirect lighting, diffusion, controlled intensities and selected color offer aesthetic possibilities we have never dreamed of for modern design. Way back in the Altman exhibition Dominique of Paris had a room with indirect lighting behind a glass cornice. In the Bello room on page 36 of this issue the painting is illuminated by a tiny spotlight concealed in the opposite wall. Cabinets or porcelains or other objets d'art are given a moon glow through artificial light. Certain high rooms have the light reflected from a domed ceiling above a wide collar of plaster suspended a few feet below it to give a broad contrast of light and shadow. Much of the future of decoration is in lighting and in the important use of ornamental and structural glass and translucent plastics. These have already been used widely, both as interior architecture in rooms and as part of the exterior design. Glass bricks and glass blocks are appearing more and more frequently in both public buildings and houses. Other types of structural glass have also been developed and used architecturally.

Probably other types of design will be touched, too. Of this much we are confident: that modern has freed us from the slavery of fixed ideas, given us a new interest in the freshness of ideas. Now that it has given us this new freedom, using the best of the past and the best of the present, it no longer needs to impress itself on our consciousness by being obtrusively "different," blatantly stark, angular and ugly. Being in its inception an intellectual rational theory, the modern idea put aside decoration and all embellishment for its own sake. But human beings are emotional and react more pleasurably to certain forms than others. And the universal urge to embellish is not easily rationalized away. One wonders, a little, what will happen when the designers remember this. For the machine is capable of repeating by the thousands designs which would be impossibly intricate in a handicraft era. Who knows but that we shall lose then the restful simplicity which we have gained by the modern movement?

But this is conjecture only. Having made its point of fresh vital simplicity, of direct and economic means, the modern style is now coming to maturity. Its lines are losing their rigidity and austere angularity, its masses are becoming lighter, its colors less surprisingly insistent, and its patterns less odd and weird. In effect, the modern style is becoming really humanized. And as it becomes humanized, it has gained wider and wider acceptance, because of the logic of its basic idea of designing for use and comfort by the simplest means, because of its willingness to use and to try out new materials, new forms, new colors and new uses of the old: because of its insistence on freedom from the clichés of the past and because of its being used sensibly, logically and beautifully by present-day decorators to create a fitting and pleasing background for modern living.



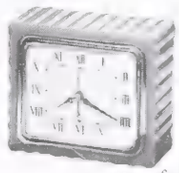
Modern has long since invaded silver and tableware of course. The silver flatware is International's Continental design. Ladles, Georg Jensen. White Syracuse China comes from Onondaga Pottery Company. The white coffee pot and the white figurine [illegible] right, Rena Rosenthal

"You're absolutely right, George"

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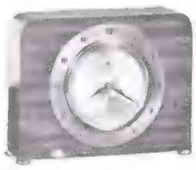




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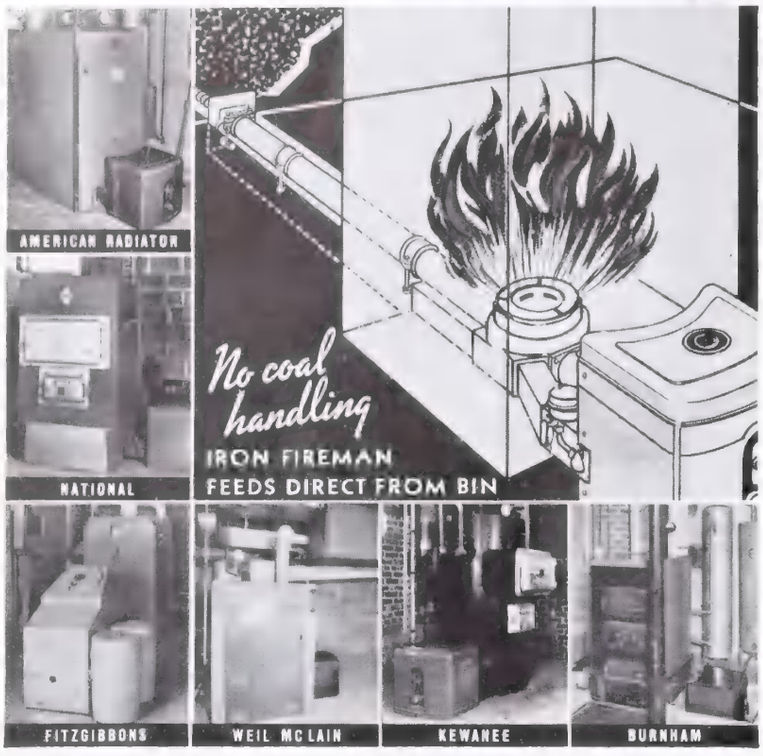
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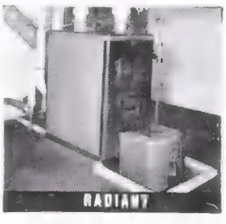


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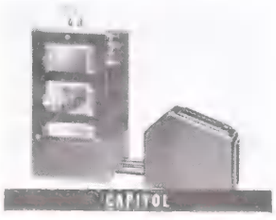
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The Raleigh Room in the Hotel Warwick at 56th Street and Sixth Avenue, New York City, with the new murals by Dean Cornwell

FOOD AND DRINK BAR



JUST above is a photograph of the new Raleigh Room, in the Warwick Hotel, at 65 West 54th Street. No black and white photograph, however, can possibly do justice to the murals which Dean Cornwell has painted on the walls of the room. In spite of their fascination, however, they don't dominate the room too overwhelmingly; this is, in fact, an exceedingly pleasant place to drop into after the theatre. There's an excellent orchestra and a small lighted floor for dancing. And there is also an excellent bartender, to whom we talked the day we were there, and whose advice was so sound that we pass it on to you.

We'd been wondering for a long time why it is that really good dry Martinis are such difficult things to find. Certainly one is served them frequently, and a properly made dry Martini is one of the most delicious of cocktails. But how seldom it is properly made! This is what the Raleigh Room bartender said:

"Very few people realize that the secret of success in mixing any drink is in the icing. The way you ice a drink is nearly as important as the proportions of the ingredients. For instance, in making a Martini, be very sure that the ice is not too fine. It should be in small chunks—but not so small that it will melt quickly. Shaved ice will not chill as it should, and of course it will dilute the drink at once. To make a Martini, add three parts gin to one part French Vermouth. Don't shake it. Mix it gently and steadily with a bar spoon until it is thoroughly chilled—say for about thirty seconds. Rub a piece of lemon rind around the insides of the cocktail glasses, and squeeze a bit into the mixing glass. The oil from lemon peel flavors a drink as nothing else can. Another trick in making a successful Martini is to make just enough, so that the rest doesn't stand and the ice melt. When you want more, mix more."

THE PRACTICAL GARDENER

PICTURESQUE EFFECTS WITH COMMON PLANTS. There are plants for intimacy and plants for distance, but often it is difficult to find material that has sufficient boldness to be effective at a distance. Many plants for this purpose, however, have been overlooked because of the very fact that they are commonly available.

Among these the Elderberry, *Sambucus canadensis*, and Pokeberry, Phytolacca, will give color for several weeks in the fall in tones of violet and purple, changing as the season advances. Closer to the focal point and not too far away from the first planting put Plumepoppy (Bocconia) and *Selum spectabilis*. The seed of the Plumepoppy is in tones of translucent apricot. Each is robust, yet not coarse, and few plants give quite such an appearance of abundance as the Elder and Pokeberry. The latter is especially relished by the bluebirds, which alone would warrant its planting. In midsummer the flowers of the Plumepoppy and Elder are white.

In one garden a vista of stone steps leading down a hillside to a creek was emphasized with an edging of wild Strawberries. When in bloom the white blossoms of the Strawberries outlined the steps like a garland. Plants of Partridge Berry were tucked into crevices here and there for fragrance, and responded with a more luxuriant foliage to the protection of the Strawberry leaves. Shadblows shading this planting bear fruit at the same time. One of them, evidently a self-hybrid, has fruit the same crimson-scarlet as the Strawberries, a most unusual combination for June.

In another case a group of shrubs whose accent is the Purple Leaf Filbert is edged with Beets. Not only does this add to the color of the group, but as the shrubs are quite young this prevents the temptation to too close planting for immediate effect.

—Anna Bodin Roller
Canfield, Ohio

SPRAYING. The average gardener, particularly the amateur gardener, is often confused about what sprays to use, on account of the number available. Here is a simple classification. Generally three kinds of sprays will take care of the ordinary garden troubles. (1) Those for black spot, mildew and the blights like Delphinium blight. For all of these use Funtrogen, Fungo, Massey Dust, Hammond's Copper Solution, Bordeaux or similar sprays. Use regularly every ten days or two weeks. (2) Sprays for chewing and sucking insects. Use Rotofume, Black Leaf 40, Red Arrow, Wilson's O. K. or any type containing rotenone and pyrethrum or a good contact poison. Use as often as necessary. (3) Sprays for rust on Snapdragon, Hollyhock and the flowering Crabs. Use colloidal sulphur every two weeks after the leaves appear. In the case of the Crabs discontinue using after July 15 to August 1. Colloidal sulphur will control rust even when there has been a bad infection in previous years, and it can be obtained from the Ansul Chemical Co., Marinette, Wis., or the Linder Co., Boston, Mass., who are the only manufacturers I know of. I personally use in Class 1 either Funtrogen or Fungo and in Class 2 Rotofume. Thus practically all the garden troubles can be taken care of with three sprays. Outside of these cases other troubles can be dealt with if and when they arise.

—George A. Sweetser
Wellesley Hills, Mass.

FISH MEAL FOR ACID LOVERS. A gardener noted for the copious bloom of his Camellias divulged the information that he used raw fish scrap from the local salmon cannery as a fertilizer, applying 100 pounds in September to a 10 or 12-foot tree, but extend it to a distance of some yards beyond the leaf spread.

Wishing to profit by his example without the bother of handling raw fish, I bought fish meal, which of course is more concentrated and could not be used with such lavishness. At the rate of a trowelful to a 3-foot shrub, it produced a luxuriant, healthy growth and the setting of abundant flower buds on my own Camellia, which had never bloomed before, and on several reluctant Azaleas and Rhododendrons. I should add that after seeing the gorgeous Camellias mentioned in the beginning, I was too impatient to wait until September, but applied the meal early in the summer.

The fact that both results were excellent would seem to indicate a pleasant latitude in the time of application, and also that this fertilizer, rich in phosphorus, is safe to use on the acid-loving group of shrubs, which require caution in the choice of fertilizers.

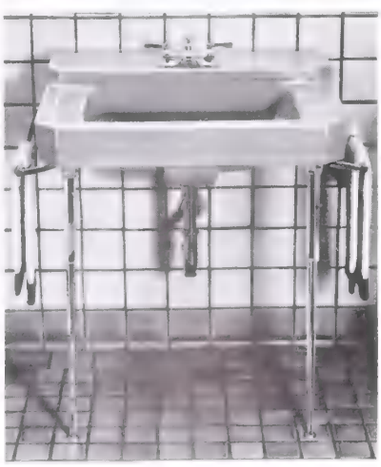
—Honoria Philben
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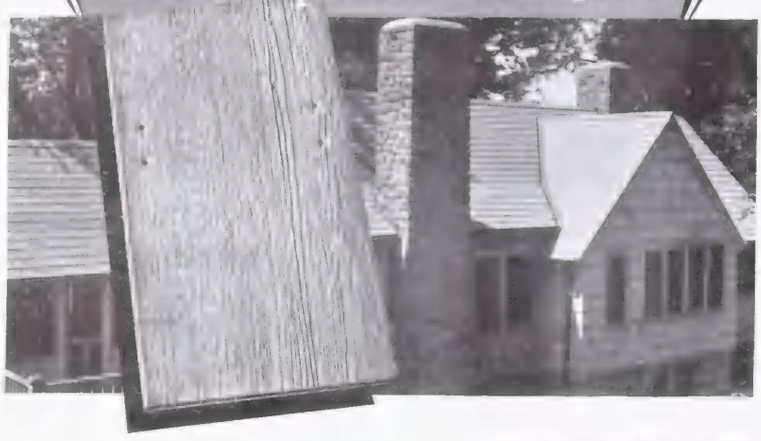
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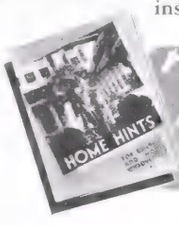
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CONTINUED FROM PAGE 53

center, there must be room for the maid to get around it without catching her apronstrings on somebody's chairback.

The three divisions of the kitchen are now as well known as the three parts of Gaul. (See HOUSE BEAUTIFUL, May 1936.) My kitchen must, of course, be planned around these three working centers. But I want it larger than just the space required to connect them comfortably together. I want room for what the rocking chair in the window in the old-fashioned kitchen symbolizes. I want to be able to sit down somewhere and plan the day's meals, do the ordering, or just wait, with my hands folded if I feel so inclined, for the biscuits to brown.

The modern stripped-down kitchen has no patience with folded hands. It is geared up to a higher speed. I want to be able to operate my kitchen sometimes in low speed. Not always, but on occasions. To help me do this I shall have a corner with table and file and comfortable chair where I can do my culinary thinking, and I would have the corner large enough for Sunday evening supper parties. People, all kinds of people, gravitate naturally to the kitchen when it is filled with warm fragrant smells of food cooking.

Bedrooms, like the kitchen, have been stripped down until they are in most new small houses just sleeping rooms and no more. I am strong for bedrooms that do not give unnecessary footholds to dust, that may even border on the monastic. But this is not to say that I would have bedrooms no more than exactly the size to hold bed and bureau. I would stretch them enough beyond these dimensions to give the owner a sitting place of his own where he can become acquainted with his own psychology, or, as Virginia Woolf says, let his "thought down into the stream."

In any case, I want wall space in each room for twin beds. If they are not to be used now, they may be at any time. I want enough room to be able to walk around the beds and not have to move them for making. I veto, therefore, the built-in bed but I am in favor of built-in dressers as space-savers. I insist upon cross ventilation in every room. I have slept in too many rooms with only one window not to know that air does not find its way in, even in cold weather, on those nights when the wind is blowing from another direction.

There must be at least two baths, one for Gregory and myself, which will open from our room, and one opening from the hall for the children and guests. These must be more than minimum size. They must have space for a clothes hamper and linen storage and, in mine, a built-in ironing board. I put that somewhat exotic feature here because I see no other place for it unless I can have a special sewing-pressing-linen room, and it is a convenience that I must have somewhere upstairs. The relation of the lavatory to the window and the proper lighting of the mirror I shall leave to Gregory. For years I have listened to complaints about bad shaving light. Now he will have an opportunity to fix these arrangements for himself.

And now finally I come to closets. I have left them until the end just to prove that I am not to be lured away by them from my other wants. Nevertheless I shall not give up what I consider the essential ones. Nor shall I accept for these just whatever space happens to be left over. They must be designed for their uses, must not be too small nor yet too large—often as serious a fault. Reasonable working dimensions of closets for all purposes have been fully published. I have checked these figures and know how nearly they accord with the sizes I want.

On the first floor I must have coat closet and broom closet. The coat closet must be near the entrance door; not in the living room nor in a rear hall where it can be reached only by way of living room, dining room and perhaps even kitchen, for this means too much effort to discipline the family to hang up its coats and hats when they come into the house. Nor will a space tucked in under the stairs do. This might serve for a supplementary closet, but the main one must be large enough to hold the entire family's outer clothing in current use, plus a convenient space for rubbers, overshoes, and umbrellas, plus a separate cupboard for golf clubs, tennis rackets, cameras and all the outdoor playthings.

The broom closet must be large enough to hold carpet sweeper, vacuum cleaner and an assortment of mops and brushes: it must be high enough for the mops to hang clear of the floor. I should have

his closet outside the kitchen to educe the number of doors.

Upstairs there must be a clothes loset for every member of the amily; an extra storage closet for uperannuated clothes and the arious odds and ends that collect n a household; a linen closet; nd a broom closet, for a second et of cleaning equipment on the pper floor is one very easy way f saving steps. I do not demand n attic but if there isn't one, there nust be a dry storage space in the asement for screens, furniture awaiting repair, luggage, etc.

I must have a two-car garage attached to the house and with under-cover connection with it. Today houses are more significantly designated as two-bath-one-car, two-bath-two-car, etc., than as Colonial, English cottage, or what not. Mine must be a two-bath-two-car house. But I am counting on space somewhere, probably over the garage, for a maid's room and bath to be added later. Maids being the uncertain quantities they are I am planning my house so that I can run it myself at the outset with part-time help, and thereafter also if necessary.

WHAT I SHOULD LIKE TO HAVE. There are legions of things that I should like to have in my house but it would be only wishful thinking to expect to obtain many of them. Here are just a few of the more important ones that I am keeping a hopeful eye on.

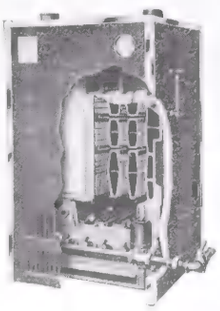
To begin again with the hall. I should like to have it open to the out-of-doors both front and back. If we cannot afford space for this then perhaps a vista from the hall by means of windows or a glazed door in the study can be planned. But if this must be at the expense of privacy in the study, I can forego it without too acute disappointment. I should like a lavatory here and a coat closet large enough for each of us to have our own locker.

I prefer the living room to have afternoon sun but I desire more to have it open into out-of-door space that can be screened from public view. I should like to have a well-lighted corner in it for a grand piano.

I want the escape room on the main floor rather than in the basement and to connect only with the hall. The lavatory might be off this room rather than the hall, if it proves to work out better this way in the final plan.

I should like the dining room to open to an outside dining space

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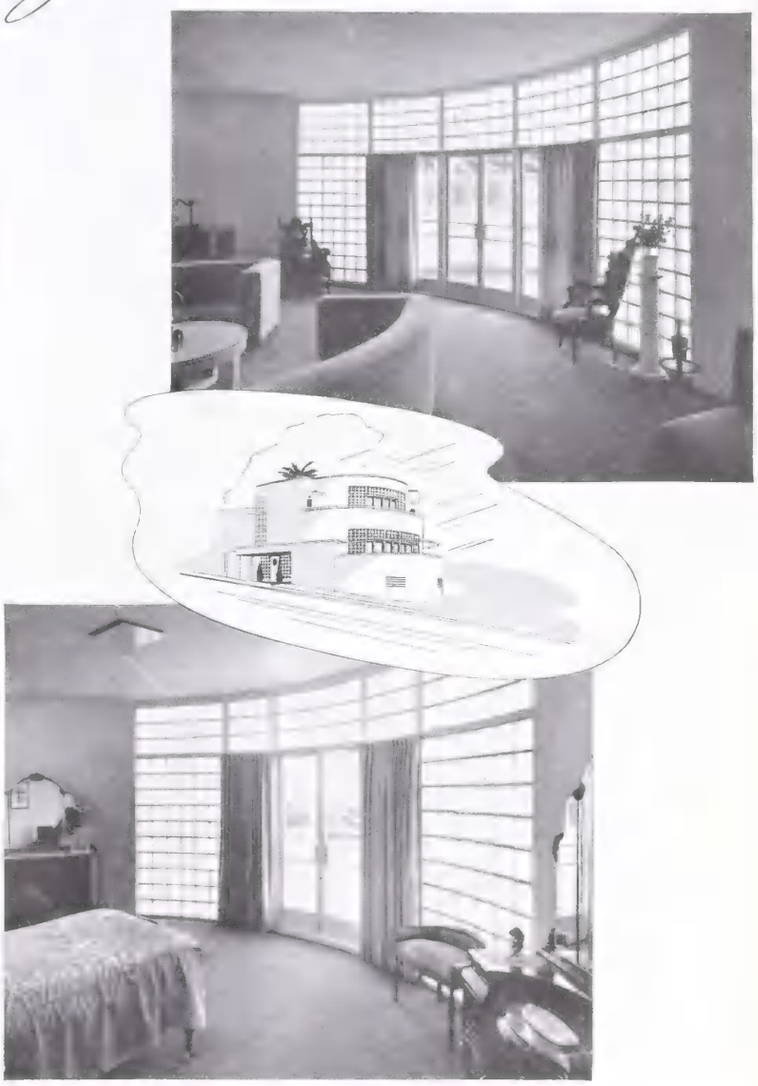
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AUTUMN IN HAVANA

SOUTH and west from the tip of Florida lies Havana. Planes from Miami cross the deep blue waters on frequent schedules, and there are other planes from almost everywhere on this continent which connect with Miami. Ships sail out from New York and down through the warm seas to Cuba. All these means of transportation make Havana as accessible as any other spot within reach of Americans. If you've never been there, a vacation awaits you which you will remember always. There's something incredibly satisfying about leaving one's own country for even the brief respite of a week or two. And there is something delightfully leisurely about the Latin temper of Havana. You can call it a state of mind, and it is more that than anything. For a little while you are seeing life through different eyes and the experience is exhilarating. You come back with a pleasant and mild sense of adventure for looking upon strange lands and strange places. Everything in sport which Americans love is present in Havana plus *jai alai*, which is different from anything we know. There are luxurious hotels, fine restaurants, excellent roads, fine scenery. And now that cooler breezes have begun to blow in this more fickle climate, the wise ones will remember that it is always summer in Havana.

WRITE FOR THESE VACATIONLAND BOOKLETS

THE AMERICAN TRAVELER IN EUROPE—F. I. T. Dept., AMERICAN EXPRESS, 65 Broadway, New York.

CANADA—YOUR FRIENDLY NEIGHBOR INVITES YOU!—CANADIAN TRAVEL BUREAU, AM 437, Ottawa, Ont.

ENGLAND, SCOTLAND AND IRELAND—ASSOCIATED BRITISH & IRISH RAILWAYS, Dept. 404, 551 Fifth Ave., New York.

TRAVEL IN GERMANY OR REGIONAL BOOKLET NO. 86—GERMAN RAILROADS INFORMATION OFFICE, 665 Fifth Avenue at 52nd St., New York.

ROME VENICE NAPLES AND AMALFI—ITALIAN TOURIST INFORMATION OFFICE, 626 Fifth Ave., New York.

NEW ENGLAND COUNCIL—H 17, 20 Providence St., Boston, Mass.

PARIS 1937 EXPOSITION—FRENCH LINE, 610 Fifth Ave., New York.

ROCKY MOUNTAIN DUDE RANCHES—NORTHERN PACIFIC RAILWAY, 560 Fifth Ave., New York.

ROMANTIC CUBA—CUBAN TOURIST COMMISSION, Room 3041, 30 Rockefeller Plaza, New York.

THE SHIPS AND MEN OF THE ITALIAN LINE—ITALIAN LINE, 626 Fifth Ave., New York.

SOUTH AFRICA—SOUTH AFRICAN TOURIST BUREAU, 250 Park Ave., New York.

I should like a first floor laundry with electric washer and ironer, and connecting directly with a laundry yard well concealed from the street. One of the strangest things we do is to dry out linen—even though clean—in public. (This hidden laundry yard I should have wherever the laundry may be.)

Upstairs I would steal from the modern house what I think one of its most attractive features and have at least one bedroom open on a porch. I should have wardrobe closets in every bedroom with a special compartment for hats and shoes. I should like both a dressing room and a bath large enough to be used as a dressing room so that Gregory and I will each have a warm place to dress in at the same time. Gregory will want a shower stall as well as a tub and I shall hold out for it as a sure way to save time in the morning.

A utility room for mending, pressing, doing up packages, preparing the laundry to be sent out would delight any housekeeper's heart but I am not sanguine enough to expect to have one.

Overhead doors to the garage are pretty nearly an essential. They would be the first item to

and to have a fireplace and a sunny bay window for plants and breakfast table. I should like it to be large enough to function easily for a dinner party of eight.

In the kitchen I should like all the newest, most up-to-date equipment. As I am one of those housekeepers who get impatient with drawers and cupboard doors I want the things I use frequently every day where I can put my hand on them with the fewest motions. This doesn't necessarily mean a cluttered kitchen, it simply means one with some personality. Too sleek kitchens, with everything concealed behind solid cupboard doors, do not appeal to me any more than expressionless faces. I should have, for instance, a panel of linoleum near the range to hang the commonly used pans on, and I should have knives, stirring spoons, measuring cups and those little utensils you want in a hurry when you want them, out in the open as nothing to be ashamed of.

I hope to have a rear entry into which doors to the outside and to the cellar will open in order to reduce the doors in the kitchen. No more than two should be required if there is a rear hall. I should like a cool closet here for fruits, vegetables and canned goods.



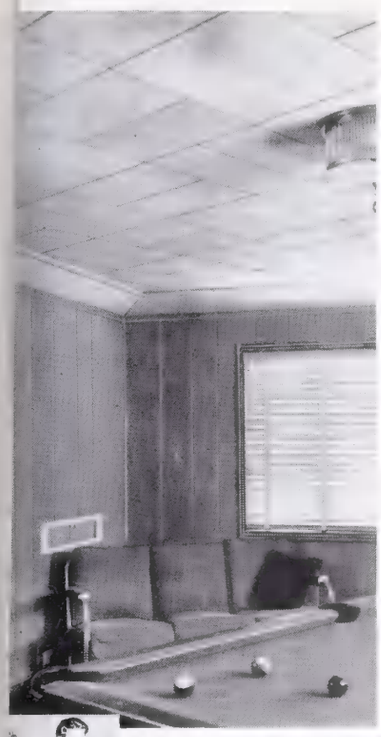
be transferred from this list to the must-haves. Since Gregory will have to drive the car to the city every day we cannot afford to take chances with snow, which has a perverse way of drifting up against garage doors, and seemingly especially so if they are out-swinging. I believe we owe it to our neighbors to make it as easy for ourselves as possible to keep the garage doors closed.

WHAT I DO NOT WANT. I have a long list of taboos that I have been collecting for years. Most of these I have implied in my list of positive wants and desires. There are a few minor ones left, however, that I will list here.

In the hall I do not want a long window on the stairs. This is difficult to clean, expensive to curtain, and almost always awkward from the outside.

Vehemently tabooed is a living room one or more steps below the hall. This is one of the things I used to think romantic. Now I know it is highly dangerous and a nuisance when you are using the vacuum cleaner. I shall also turn thumbs down on high windows at each side of the fireplace, another supposedly romantic note. High windows are anathema anywhere, but particularly here. Having had my say about privacy, it is perhaps not necessary to add that I do not want large openings from living room to hall or dining room or from hall to dining room. Nor do I want, in spite of the many things that may be said in its favor, an all-glass room. I revel in sunlight and views as much as anyone but I do not want to live in a glass cage. If I could have two general living rooms, I should like one to be a veritable outdoor room, but if I can have only one, I want it to turn more inward than outward.

In the kitchen my loudest "no" is for a large closet. Or for any closet for that matter, unless the broom closet has to be here. There is no one feature that dates a kitchen as old-fashioned or displays more ignorance of kitchen operations than a deep, dark closet. My second loud "no" is against inaccessible places—joints or cracks too small to reach for cleaning but large enough for food and dust to get into, and space between equipment and the floor too shallow for a broom to explore. My last veto is for working parts beyond easy reach. I want the preparation center, for instance, lower than the sink whose regulation height is now 36". This height is all right if beating and





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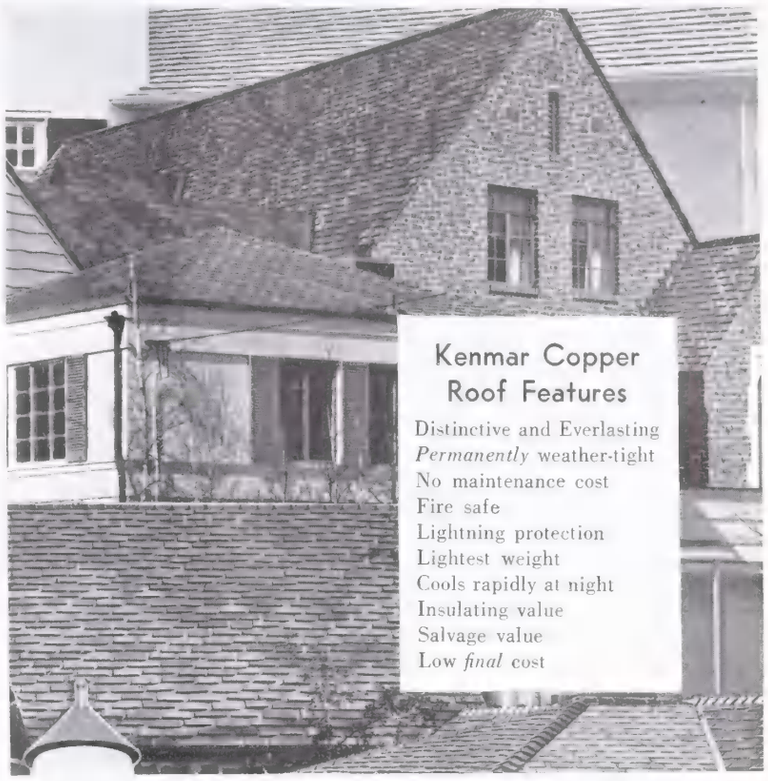
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stirring and mixing are done by an electric mixer and there is an advantage, I admit, in having the counters continuous. But when food is prepared by hand—and the electric mixer can't do it all—this is too high for any but a tall person. I want the counter at this center nearer ordinary table height. I want no high cupboards that I must mount a step ladder to reach. For one thing I am not a good climber; for another I don't want to be encouraged to hoard things in forgotten storage places. Such things are always disposed of eventually and so might better be at once. Lastly I am much annoyed, and reasonably so I think, by drawers that are too deep and shelves that are too far apart. They mean waste space and fewer surfaces within reach. I want no space in this important room to be the result of guesswork. Everything must be to my measure and convenience.

Upstairs I have fewer don'ts. The built-in bed I have already discarded, likewise the bed placed in the corner unless this can have small rubber-tired wheels. I might add that neither do I want a bed placed to face the light if this can be avoided. Closets too shallow to take a row of hangers on a lengthwise pole are of little use, and short deep closets are a nuisance, dark, and a waste of space. One of the little annoyances that is easily avoided is a pole too low for evening clothes.

A general bath with door opening at the top of the stairs so that it can be seen from the hall below is bound to cause embarrassing moments. So may also a bath with two doors. A plague on both of them. Fixtures without enough elbow room or a window over a tub where it can't be reached easily are some of the things that take the joy out of a bathroom.

And so it goes. These are the pieces I would select to put together to make *my* house and the ones I should discard. Undoubtedly I shall want to add others as the house is being built and undoubtedly after it is built there will be some I shall wish I had included and some I shall wish I hadn't. But at least I am sure I shall have a house more nearly what we ought to have than if I hadn't pored over plans and trespassed upon houses in process of building in order to make up my own mind just what Gregory and the children and I need.

AUTUMN HIGHLIGHTS



CHARLES PETERSON

A GROUP of new highlights for fall decoration—solid brass, plated with chromium, and designed with modern lines and twentieth century practicality. These pieces are by Revere Copper and Brass, Incorporated.

The magazine scroll, at the left, looks like a pair of tall book-ends, and will hold as many as fifty magazines. Next to it, the Thermo-Metal ashtray, of copper or chromium, has a spring which dumps cigarette stubs safely into the center of the tray. The Empire cocktail shaker has cups to match. The Chatham water pitcher, center, has particularly distinguished lines and can be cleaned in an instant with a damp cloth. To its right, the Silent Butler takes care of all the cigarette-ends that a large dinner party can produce. The Globe-Trotter Newspaper Rack has prongs to keep a newspaper firmly in place. The slender vase designed for a single flower has a walnut base.

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—to arrange your grounds and the outside of your house so that they mean something to each other?

—to give your belongings personality as well as beauty?

We would like to hear about what you've done and how you've done it—and so would our readers!

HOUSE BEAUTIFUL will gladly pay regular rates for acceptable contributions on personal experiences in the successful solution of home planning problems. All material submitted should be as brief as possible, and accompanied either by a sketch or snapshot of the work described.

Address, The Editor

HOUSE BEAUTIFUL
572 Madison Ave.,
New York City

ROSE REVIEW

CONTINUED FROM PAGE 46

new group brings it more closely to the perennial status in garden ornamentation, permanence, continuity of bloom and ease of culture. For the best effect, these Floribunda varieties should be planted closely, 15 inches apart. In large groups or masses of one color, they will blanket the ground and the foliage will be almost hidden by the blooms.

Of the 26 new Roses introduced this coming season, 8 are of the Floribunda class.

Baby Chateau (Germany). Deep maroon, blooms medium size and very double.

Golden Main (Germany). Solid dandelion yellow, large and full. Plants rather tall growing, suitable for low hedge. A beautiful combination is a round or square bed of Golden Main bordered with Carillon (coral flame).

Pedralbes (Spain). The loveliest white of the group. Clusters of long pointed yellow buds opening into a large semi-double fluffy bloom glistening white and perfumed.

Pink Charm (Germany). Flowers double, about 2½" across, luminous shell pink.

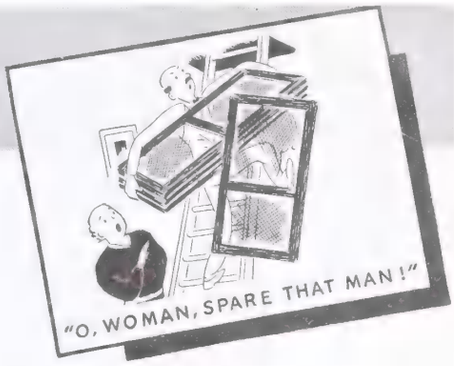
Ronsard (France). The petals are light yellow outside and scarlet inside. When the bud begins to unfurl and the petals curl back the scarlet and yellow make a great contrast. The open flower is large and double orange scarlet changing to deep coral. A very striking variety.

Smiles (America). A lovely variety deserving the name, "it smiles at you." Flowers in great masses all the time, semi-single but of long duration, salmon pink.

Snowbank (America). The buds are coppery, opening with a blush and turning white, staying for a long time and giving the illusion of a persistent snow drift.

White Aachen (America). A sport of the original Floribunda Gruss an Aachen. Buds are yellowish opening to semi-large full pure white blooms.

Among the introductions of the past few years, a number of varieties formerly classed Hybrid Teas or Hybrid Polyanthas belong to the Floribunda group: *Anne Poulson*, scarlet crimson; *Carillon*, coral flame; *Fluffy Ruffles*, pink; *Gruss an Aachen*, light pink; *Improved Lafayette*, red; *Kluis Scarlet*, red; *Mrs. R. M. Finch*, flesh pink; *Permanent Wave*, cerise;



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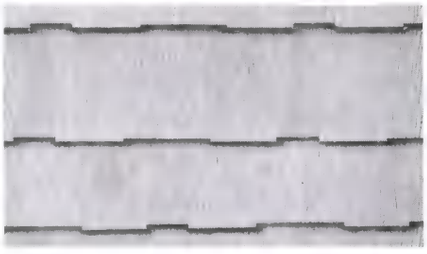
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Pink Gruss an Aachen, pink; *Rochester*, peel yellow.

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Alice Harding (France). Latest improvement in "Pernet" Roses. Brilliant sunflower yellow unaffected by sun or rain. Ovoid pointed buds, medium large and double blooms holding their form to the last. Sweet honey fragrance. Good sturdy plants.

Brasier (France). Most brilliant semi-double bloom of the multicolored type, the plant in full bloom is a burning bush, so fiery (hence the name) is the red and yellow color combination.

Dorothy McGredy (Ireland). The gipsy of the McGredy clan. Strong robust plants with great clusters of scarlet blooms with a yellow aureola in the center. This Rose will attain a great popularity.

Fayence (Holland). Large bloom of classic form, pink and salmon with an orange mist, fairly scented. Good plant of branching habit.

Jean Cote (France). If I could afford but one novelty of the year, Jean Cote would be the one. Blooms very large and double to the center but of good form. The color is of a sun-ripened apricot. A superb exhibition and garden Rose.

La Parisienne (France). A very graceful and elegant Rose dedicated to Parisian womanhood. Semi-double, the color is a subdued flame with a dash of orange. Beautiful when cut in buds.

McGredy's Pink (Ireland). One of the best productions of the great Irish hybridizers. Very large bloom, luminous pink of various intensities.

McGredy's Pride (Ireland). To produce such a Rose would indeed make any hybridizer proud. Mammoth blooms with petals standing erect forming a rounded top. Apricot turning to aurora.

Poinsettia (America). The name fully describes the color, which is unique in Rosedom. The bloom is medium size and full, the color is brilliant vermilion. Very effective.

Radio (Spain). A variegated sport of Condesa de Sastago with the same plant habit. Yellow with irregular carmine stripes.

Rex Anderson (Ireland). The finest white Hybrid Tea Rose originated abroad for many years. A big bud, cream colored, opens in perfect large white blooms, several together on strong stems.

R. M. S. Queen Mary (Holland). Named for the ship, not the queen. Primarily a cutting Rose becoming popular in greenhouses but equally good outdoors. Blooms of the type of Briarcliff with more salmon and a dash of orange. Exquisitely formed buds.

Rome Glory (Italy). A triumph of the hybridizer's art and the most interesting red Rose of the period. Large blooms (75 to 80 petals) of perfect form and very fragrant are borne on long rigid stems. The color is crimson on the outside lightening to cerise toward the center. The plant is unusually vigorous and robust.

Contest Rose 999, name to be decided in October (America). A distinct Rose on a robust, healthy and hardy plant. Big salmon orange buds open to a large double bloom salmon, gold and orange in color. It has good form.

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POLYANTHAS

Three Polyanthas are attracting much attention:

Bernice (America). Great conical clusters with myriads of bloom one and one-half inches in diameter, very double, deep cerise pink retaining its color for a long time. The plant is bushy and compact, suitable for border as well as mass planting.

Gloire du Midi (Holland). The name means "Glory of the South," chosen because the bloom does not burn or discolor in the sun as most varieties of that color do. Large clusters of brilliant orange scarlet semi-double blooms, very brilliant. A great improvement over Gloria Mundi.

Orange Triumph (Germany). A tall branching plant for mass planting. Big bunches of semi-double blooms, red with an overcast of orange.

CLIMBERS

Only one climber can be mentioned because it is so superior that all others fade away in comparison. It is *Doubloons* (America), a hybrid of our native wild *Rosa setigera* (the prairie Rose). It has retained the tremendous inflorescence of Setigera, clusters of 15 to 20 buds opening in succession, thus prolonging the blooming season to six weeks or longer with a second crop of blooms in later summer. The bloom is large and double reddish gold. The plant is extraordinarily vigorous, hardy, with handsome foliage and a most spectacular climber.

MADE IN THE MOUNTAINS

CONTINUED FROM PAGE 71

Inc., it is now possible to bring the mountains to us. Baskets, boxes, brooms, candlesticks, chairs, counterpanes, dolls, furniture, pewter, wood carving, weaving—the list is astonishing in its length and scope. Shown at the top of page 70 is a photograph of Highland pottery—one of the most interesting examples of American crafts that we have, and one of the most beautiful as well. From Steeds, North Carolina, come the covered dishes, the gay little salts and peppers, the cup and saucer and the chicken pie-dish, all known as Jugtown redware because of the lovely soft tangerine color which



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develops in the firing, with a native glaze. The tea pot, sugar bowl and mug are also Jugtown ware, in a rich molasses color as much a part of kitchens as fire and food. The batter and syrup jugs and the lower cup and saucer all come from Bybee, Kentucky, where the potters make their traditional brownware. At the top of the photograph is an especially interesting piece of pottery; a candlestick in a very early design, and of a deep burnt-orange color, which comes from Waco, Kentucky. This pottery is not made for the exclusive use of (and purchase by) the rest of America. It is made in the mountains, and it is used in the mountains. Often a potter has no more equipment than a kick-wheel, a contrivance for throwing clay which was used in Egypt before the pyramids were built. The pieces are fired in an outdoor oven, and jars, bowls, crocks, churns and plates all find their way to the mountain homes that need them as fast as to the cities that treasure them.

At the top of page 71 is a collection of the pewter made by West Virginia miners, who have taken many of their designs from pieces originally brought from England and Scotland and Ireland by the earliest settlers. In the smaller photograph beside it are grouped examples of two of the most fascinating handicrafts to be found in the Highlands—basketry and weaving.

Many of the wools for weaving are hand-carded and hand-spun. Often they are colored with vegetable dyes, picked in the mountains, and set over mountain fires. These dyes and the formulas for them are handed down from mother to daughter for generations: everyone knows, for instance, that sumac will color wool tan and walnut will make it brown. "Setting the blue pot" is still a tricky job and takes knowledge and skill. Indigo, wheat bran, madder root and wood ash lye is one recipe for making blue dye. And its smell makes it advisable to set it out of doors! In the photograph, the old "Kentucky Garden" coverlet pattern is shown under the topmost basket; and "Whig Rose," a famous old design and an especially good one, is shown below it. These are made in a variety of shades—rose, deep blue, light blue, yellow, tan, and so forth—on hand looms, thread by thread and flower by flower.

The top basket is called Kentucky Oriole, and is especially graceful, with its odd round shape. The square basket with handles is made from the inner bar of the hemlock or pine. Another basket design which is not shown is the Kentucky egg basket which was used to carry eggs on horseback and which has long flat sides to fit against the side of the horse. This basket is one of the oldest in the Highlands.

At the bottom of the same page is a view of a room at the Southern Highlanders, Inc. Everything in this room was made by the craftsmen of the south, from the dining table to the candles on it. The furniture, mostly of cherry and black walnut, is of simple but very graceful design, copied from generation to generation by the cabinet makers of the mountains, most of whom are the sons and grandsons of cabinet makers. The mountaineers say proudly that their furniture will last forever, and it is very nearly true. The posts of the chairs and tables, as an example of craftsmanship, are turned of green wood, and the rungs are of seasoned wood. This means that the green wood shrinks slowly as it seasons around the dowels of the seasoned wood, so that at last the only way you could knock out the rungs is to break them out. The table is set with bright-colored linen, pottery, wood and pewter pieces, and is lighted with fragrant, hand-dipped honey-wax candles. Handwoven rugs and fabrics in muted colors make the room a warm and welcoming place.

And finally, the little corn-husk dolls that are scattered over the page prove, as nothing else could, that special gaiety of "doing it yourself."

Southern Highland furniture demands, for its ideal background, a truly early American house or a country cottage. Its utter lack of urban formality, its simplicity and straightforward country manner make it ideal for informal rooms. The woven coverlets, for example, are completely charming in a Colonial bedroom, and the hooked rugs and molasses-brown pottery belong in rooms where homely tradition is the keynote.

EDITOR'S NOTE: *The study of the mountain craftsman shown on page 70, and printed through the courtesy of the Doris Ulmann Foundation, is to be used in the forthcoming book on "Handicrafts of the Southern Highlands," by Allen H. Eaton, published by the Russell Sage Foundation. This book deals in greater detail with the subject of this article and we recommend it to the attention of all those interested in American folk-craft.*



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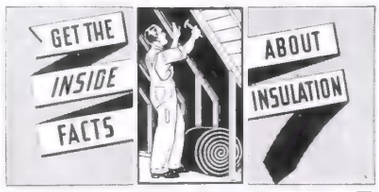
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GEORGE D. HAIGHT

SLEEK COLONIAL TOUCHES

IT IS amazing how much well arranged and useful space a resourceful architect can enclose in a small house when he sets his mind to it. Here is a case very much in point—the house of Mr. and Mrs. R. P. Selder at San Marino, California. The architect, H. Roy Kelley of Los Angeles, has achieved this spaciousness in small compass in two important ways. One is by extremely thoughtful planning of rooms to take fullest advantage of every inch of floor area. The other is by providing, chiefly on the outside, architectural details which are at once simple and readily recognizable as aspects of familiar small house design.

Colonial derivation is apparent in the photograph above, yet concessions have been made to California's climate—as in the gently sloping roof and the freely scaled bay window. And this Colonial derivation, subtly re-proportioned to accommodate the plan within the house, does much to keep the whole both seemingly economical of mass and actually economical of materials and construction. For a family consisting of parents and one daughter the layout is ideal. The quality of the house, too, is unimpeachable. It is of wood frame, part brick veneered, part surfaced with cedar shakes. There is a gas-fired furnace and Standard plumbing throughout.



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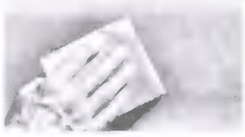
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SOUTH TO AMERICA

NOW that the bull-fighting feature has been withdrawn from Cuba's pending $9,000,000 tourist bill and the erstwhile noble game of *jai alai* has come to our shores in the obnoxious guise of pink pellets fastened to wooden paddles by rubber bands, it is high time we turned to the other Americas to see what may be left!

Plenty . . . There's the peninsula of Yucatan—to Mexico what Cape Cod is to Massachusetts. Archaeologically, its ruins are to America what Egypt's are to the Eastern World. Chichen Itza, Uxmal and some forty-eight other cities of the Maya are astonishingly accessible, thanks to the regular services of the Munson and Cuba Mail Steamship Lines, and to the Pan-American Airways. The ships touch at Progreso and the planes land at Merida (twenty-four miles inland). From Merida to the greatest known palaces and temples of the Maya is but four hours by motor. Not long ago the visitor had to equip himself with everything from arnica to pup tent in order to brave the rigors of these incredible jungle ruins. Today, the bungalows of Mayaland Lodge, with accommodations for twenty-five, are set right in the heart of Chichen Itza's rich and exuberantly beautiful monuments. You could throw a jadeite amulet from (*Continued on page* 122)



In Rio de Janeiro the sea extends in a gentle curve around the very front of the city. A fine walk and broad boulevard lure promenaders



GRACE LINE

The Inca ruins in Peru are almost unbelievably grand. Here is the fortress of Sacsahuaman which overlooks Cuzco, with blocks 25 feet high



The Mayan Inn in Guatemala may well be your stop for the night when you visit the Maya ruins. The native makes music while you dine



Puerto Varas in the beautiful and famous Lake District of Chile with the snow-capped peak of the volcano Osorno looming in the distance



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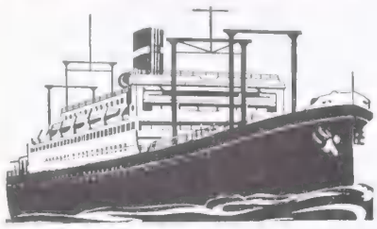
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COMPASS POINTERS

Continued From Page 120

the Lodge into the compound of the Carnegie quarters!

Merida has several hotels—good ones by tropical standards. Some even boast rooms with private bath! It is well to bear in mind, however, that the smaller cities in tropical America can hardly be expected to produce New York service. I recall staying in a hotel in La Union, Salvador, which was good by comparison, and yet my bed was a grass hammock and my room had a dirt floor and a swinging door, saloon type, which faced the street, under which razor-back hogs could—and did—enter and scratch their anatomies against the underside of the hammock, with me in it!

Due south of Yucatan lies Guatemala, northernmost of the Central American Republics, and the most spectacular state between Mexico and Peru. Here is the haven for the candid camera fiend. The Indians permit their cathedrals and their never-ending religious processions and festivals to be photographed without any of the grimacing, insulting or consequent highway robbery that obtains in Cuba and Jamaica. Then, too, there's the steaming jungle for flaming colors, gaudy macaws, chattering monkeys and slithering iguanas; the highlands for the wary *quetzal*—Guatemala's sacred bird of incredibly brilliant plumage; the volcanic highlands for lakes of purest turquoise and for a passing scene enacted in the mountain fastnesses by Indian tribes as unspoiled today as in the heyday of Hernando Cortez.

What about beds? Food? Motor roads? Excellent, I can assure you. The Grace Line and United Fruit land passengers in the Republic every week of the year. It has been to their interest to see that adequate hotels, roads, cars and guides are available. Guatemala City's Palaca Hotel is one of the finest in the Caribbean, while the little Maya Inn, high, high up in Chichicastenango, the mountain center of Indian life, is like a beautiful dream: good food, good drink, open fires, comfortable beds (each with its hot water bottle!) and magnificent vistas. For "Chichi" is set like an aerie in a vast pocket of the mountains.

November is fiesta time in Guatemala. The National Fair is held late in the month and there is no other time when such an aggregation of remote Indian tribes and rare Indian handicraft floods the clean-swept streets of Guatemala City.

Down in Rio the Carioca Carnival comes in February, but the greatest fun is the anticipation—it is in January that the Carnival craze really steps up the blood stream. The whole city resounds with song, confetti battles rage nightly between the different quarters of the city, the beaches are laved by a gentle surf, dazzling in the sun and scintillating by Rio's night illumination. Rio and the entire east coast of South America are served by the Munson Line and Furness-Prince Line. For west coast ports see the Grace Line.

Yes, Rio has its charms. Visit the jewelry shops along the Rua do Ouvidor, where aquamarines, burnished topazes, yellow diamonds and rainbow tourmalines are yours for a song. Drink sweet and bubbly cocoanut milk at any sidewalk cafe. Try a shrimp patty or a bit of sea chicken (octopus), topped off with a prune-and-fondant confection known as Mother-in-law's Eyes. Stroll in the luminous evening along the black and white marble mosaic walks, inlaid to resemble the waves of the sea, and let your eye follow the infinitely gracile spangle of lights along the lovely bay.

Perhaps Rio is too far away. There's Venezuela, which with Colombia bounds the Caribbean Sea to the south. Ships ply to La Guaira, seaport for Caracas (twenty-five miles distant) and planes serve the capital. Hotels are better-than-average; November to March constitute the agreeable months; the annual temperature averages about 67° F.

The chief charm of Caracas and its vicinity lies in the subtle manner in which the old Spanish tradition and atmosphere have been blended with the most modern comfort and conveniences. The tempo of life in Venezuela has been accelerated since the passing of the old régime; the Venezuelans seem these days a gayer and freer people who always exert their best efforts to please the visitor.

Have you a celestial dictionary handy? Look up Chile. Or, better, go to your tourist agent and have him look it up for you. *Ai ai! Que pais!* Shangri-la must be in her sierras; surely Mount Osorno's perfect cone, nobly reflected in Lago Todos los Santos, is Fujiyama's counterpart; Norwegians weep with nostalgia at sight of Chile's rugged fjords.

Chile is like that—a country of superlatives that somehow reminds the traveler of the most alluring features of his native heath, wherever that may be. And rightly so. For within the narrow confines of her central and southern regions she offers virtually every type of landscape and climate. Wild Rose and Mimosa bloom between her snow-crested Cordilleras and the gentle southern sea. Spas, seaside resorts and the urbane hotels of her great cities are liberally sprinkled through the rich valley. Orchards, fatted stock, streams alive with trout, groves of orange and nectarine may be seen from all-steel Pullman coaches on the electrified Chilean State Railway, while ever to the east loom the austere Andes.

South of Concepcion, Chile's third largest city, commences the Lake District. Here for the first time in Chile are found indigenous peoples, religiously maintaining their ancient rites. Temuco is the place for pottery and Araucanian silverware, and for "choapinos"—soft, long-napped, pure wool rugs. Thanks to the railway a fine modern hotel has been constructed at Pucón, headquarters for treks down into the lake country.

So it's Yucatan for her temples—Guatemala for her heights—Chile for her land of lakes and Rio for her lights! Leaving Peru to supply the Incas . . .

For the life of me I don't know any better way to explore the mountainous Inca country than under the Grace *aegis.* There's Arequipa, midway between colonial Lima and the towering Andes. Although her 8,000-foot altitude surpasses that of Mexico City, she is still far below that near-stratosphere region where half the population of Peru lives and works. Arequipa is the gateway between Peru's two most important regional expressions: namely, the typical Latin culture of the lowlands and the stern, rugged culture of the mighty Sierras. The city is noted for her carved doorways, which mutely testify to the antiquity of their foundation.

By train you are carried on and up through the valley of the Urubamba to Cuzco, seat of the Inca Empire, ancient beyond record.

Outstanding among the city's many archaeological wonders is

(*Continued on page* 124)

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Teatro Municipal at Caracas

the Cyclopean fortress, Sacsahuaman ("a satiated hawk ever ready for war"). Excavations in 1934 brought many new walls to light which substantiate the belief that the origin of this fortress is pre-Inca. Other "musts" include the Inca Temple of the Sun and the 300-year-old high altar of pure silver in the city's Cathedral.

In all of the countries I have mentioned, and in many other republics and islands in the other Americas, the respective governments are coöperating to the limit in their hospitable attitude toward travelers—an attitude which they are demonstrating most sensibly by the ever-increasing construction of modern hotels, railways and motor roads. Today the visitor to Latin America may confidently turn southward with a wardrobe such as would be required for a sojourn at White Sulphur or French Lick, and find it adequate.

—EDMUND S. WHITMAN

POSTSCRIPT ON CRUISES

IN ADDITION to the regular shipping services which take South America—west or east coast—in the ordinary course of their business, early in 1938 three of the large travel agencies will run cruises to the southern continent. So far as we can remember, this will be the first time that cruises have ever had South America as their main objective and gone further down than the northern most ports. Thomas Cook has planned the most ambitious one, for this venerable house of travel has chartered the Swedish-American Line's handsome motorship *Gripsholm* for a trip around the Horn. Short of windjammers and a few steam craft there aren't many boats that go around the Horn these days. So if the glamour of clipper ships is strong within you, we advise the *Gripsholm*. She sails on January 29 from New York, makes Havana, and heads directly for the Canal, stopping at Cristobal and Balboa. Then down the West Coast of South America with stops at Callao, Peru, and Valparaiso, Chile. You'll go through the Straits of Magellan, and stop on the east coast at Montevideo, Buenos Aires, Santos, Rio and Bahia in Brazil, then north to Trinidad, Martinique and Bermuda, with New York on March 24.



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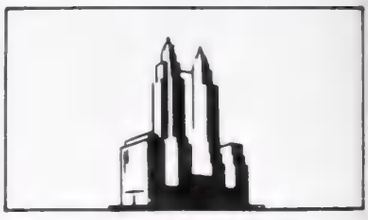
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NEW YORK STATE

● NEW YORK CITY

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On the same day the *Gripsholm* sails (January 29) the Italian Line's *Rex* will head south on a Rex-to-Rio cruise sponsored by the American Express Company. The first port of call is Cristobal on February 3. From there you go on to La Guaira, to Trinidad and strike Rio on February 10. From Thursday till the following Monday you have the option of various side trips around the city. Or you may trust your own devices to find out all about Rio for yourself. Coming north there is a single stop at Barbados on Sunday, February 20, and you are back in New York on the afternoon of February 23. Don't forget that it will be summer in South America and that the *Rex* is particularly planned with warm water sailing in mind, since she takes the southern route across the Atlantic when she isn't off on some special trip like this.

Third of the cruises will take the French Line's huge *Normandie* down to Rio. Raymond-Whitcomb are managing the whole thing. The sailing is on February 5 and you are due back the afternoon of February 27. They plan to stop on the way down at Nassau for a forenoon at this splendid resort and there will be an afternoon and a forenoon at Port of Spain, Trinidad, the metropolis of the British West Indies. You reach Rio February 15 and remain four days, with plenty of extra-fare sightseeing excursions planned. If you don't want these, however, you will hardly begin to exhaust the possibilities of Rio in four days. On the way back there is a stop at Fort de France, Martinique.

RESTRAINT IN THE SPRING GARDEN

CONTINUED FROM PAGE 63

that grows, and order *Iberis sempervirens* or *I. snowflake*. Remember, too, that gray *Stachys lanata* or *Artemisia stelleriana* provide the sheen of velvet and are perfect foils for patches of white Tulips and blue Iris, and that all the creeping Thymes of the *T. serpyllum* group make quiet edges for brilliant plantings. Let pink Tulips run into masses of blue Forget-Me-Nots (or a blue Austrian plant, *Omphalodes verna*, which I have found easier to grow) mixed with *Dicentra eximia*. Bluish lilac *Phlox divaricata* shows to advantage with the pale yellow flowers of Alyssum, and blue Mertensia or fluffy white Tiarella never clash with anything else, and are very lovely with early pink Tulip Juliana, Narcissus Mrs. Langtry and *Daphne cneorum*. Back of the *Phlox divaricata* plant orange and yellow and lavender Tulips, Fred Moore, Chrysolora and Blue Flag, the yellow Crown Imperial, Fritillaria, and more Narcissus. Iris Purple King is handsome with pink Tulips such as Madame Krelage, John Ruskin, Suzon, Aphrodite and La Fiancée. Splurge in this one spot and cover the soil between these flowers with brown Pansies! In yellows use the pale tones, never the mustard shades, and don't be afraid of purples and even scarlets if there is enough white and gray and green.

Tie the whole planting scheme together with some kind of a pattern in repetition, and you will have made a good garden, without a tinge of restlessness.

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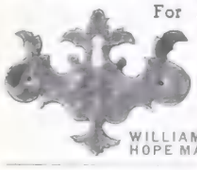
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SEPTEMBER SCRAPBOOK

CONTINUED FROM PAGE 73

will supply many pamphlets on garden subjects, most of them without expense, although a small charge, usually $.10, is made for others. The information is authoritative and concise. Some of the practical titles are: Dahlias, No. 1370; Yellow Daylilies or Hemerocallis, 42; Herbaceous Perennials, 1381; Annual Flowers, 1171; Garden Iris, 1406; Chrysanthemums, 1311; Enemies of the Flower Garden, 1495; Planting the Roadside, 1481; Propagation of Trees and Shrubs, 1567; Roses, 1547 and 750; Street Trees, 1209. There is a bulletin for practically any subject desired, and this source of accurate and dependable information is often neglected.

DAHLIA BLOOMS. It is difficult to use the Dahlia flowers in the house owing to their habit of fading rapidly. They can, however, be prepared for show or house as follows. Remove the foliage from the stems to within a short distance from the flower, pulling the leaves off with a jerk, when they will take with them the outer skin of the stem for a short distance. Then scrape the ends of the stem with a dull knife to get off the rest of the skin, leaving the inner layer exposed. This is very absorbent, and will take up much more water than would pass up the hollow stem. Stand the Dahlias deeply in water over night, and they can be depended upon to last unusually well.

RIDDING THE GROUND OF PESTS. In the fall, grubs and caterpillars are trying to find protection in the ground against the coming winter. They are just under the surface and are easily driven out. Take a quarter of a pound of soft washing soap, dissolve it in a quart of boiling water. When completely melted, mix the solution with four gallons of water. Take a watering can and with a sprinkler apply the mixture to the ground. It will not hurt the plants, but rather act as an insecticide on any leaves it may touch. Treat the ground piece by piece, watching closely as the soapy water sinks in. Almost at once the grubs and caterpillars come up and should be destroyed immediately before they have a chance to retreat. Land may be entirely cleared of all such pests that lurk underground in this manner if only small areas are treated at a time.

POISON IVY. More about the pest! The internal treatment spoken of in the July Scrapbook is the solution of *Rhus toxicodendron* given hypodermically, which appears to be quicker in relief than the usual method of taking the pills. This toxic extract will actually clear up a bad attack within three or four days' time in the majority of cases. A simple remedy for getting rid of the plants was worked out with success this season by banking rock salt up about the roots of the poison Ivy. Where there are only a few sprigs to be eradicated, unless the gardener is very susceptible, let him put on a pair of gloves (destroy them afterwards, as further use is dangerous), pull up the plant and pile rock salt on the broken roots. A strong solution of brine poured on the Ivy plants in August and September is an old-time remedy, and in one locality the old brine of the salt pork barrels was always put to this use. The destruction of any

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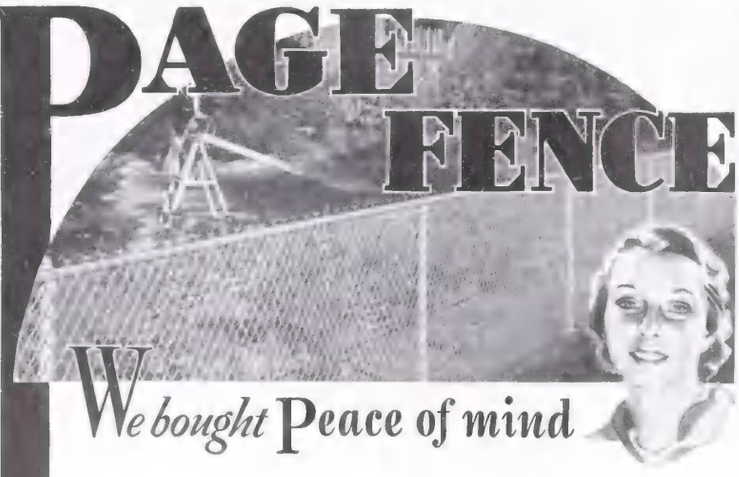
and their solution are a particular hobby with us. If you want advice on a specific question write to the Garden Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York.

gloves used in handling the pest is most important, and often overlooked.

TOO MUCH LIGHT. It has been discovered that the queer behavior of plants is due many times to the length of day as regards the hours of light under which plants grow. Analysis and experiments have shown that certain varieties may be termed *short-day* plants because they come to perfect maturity of flowers and seed only in a reduced amount of daylight exposure. This fact first came to notice when plants of a certain variety of Maryland tobacco refused to flower under normal field conditions, yet when put into the warm greenhouse in late autumn where they received only ten hours of daylight they behaved in perfect manner as to their yield. On the other hand there are *long-day* plants which will not flower in the best greenhouse conditions simply because the days in length are below the criterion of light for flowering. Such plants mope along until the turn of the year and the lengthening days spur them into action. Advanced horticulture is finding answers to these problems and is trying to circumvent nature, in the first instance by keeping the forward things in the dark for all but their needed periods of light, and in the second by pushing the dawdlers with artificial lights. Some plants are neither long-day nor short-day plants and they are called *indifferent* or *indeterminate* plants.

A NEW BOOK. "A Rose Odyssey," by Dr. J. H. Nicolas. Published July 9 by Doubleday Doran Co., $2.50. The eminent rosarian, who presents his selections of the finest new Roses elsewhere in this issue, gives in these pages his reminiscences of many trips to European Rose centers. It is a travelogue which will familiarize lovers of the flower with the procedures and methods of the personalities of the overseas Rose world. It is a difficult book to pigeonhole, for it is a travel volume, a bit of biography as well as autobiography, a horticultural treatise, history at its clearest, much sound information, all bound together with the threads of knowledge and illuminated by a keen sense of humor. A book which will give hours of entertainment and which should not be lacking from the library shelf.

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DOUBLE-WHITE gives this house in Seattle, Wash., a gleaming snow-white finish which enhances the beautiful texture of its hand-split shingles. Architect, H. Hill Jones.



This house in Park Ridge, Ill., illustrates the effectiveness of Cabot's DOUBLE-WHITE on brick. For many years it will remain a whiter white. The architect is E. A. Schiewe.

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Against its wooded background, this house in Wilton, Conn., stands out in striking contrast. The white is Cabot's DOUBLE-WHITE. Architects, Evans, Moore & Woodbridge, N. Y. C.

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Cabot's Double-White and Gloss Collopakes	Page	128
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Roper Gas Range	"	109
Seth Thomas Clocks	"	86
Utica Percale	"	7
Wall-Tex Decorative Wall Canvas	"	105

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East Orange, N. J.	Market 2-1313
El Paso, Tex.	East 191
Evanston, Ill.	Greenleaf 6020
Evansville, Ind.	2-0201
Flint, Mich.	3-8663
Fort Wayne, Ind.	Anthony 9126
Fort Worth, Texas	1-4232
Grand Rapids, Mich.	9-4185
Hackensack, N. J.	Hackensack 2-8678
Hartford, Conn.	5-2103
Houston, Texas	Lehigh 6151
Huntington, W. Va.	23507
Indianapolis, Ind.	Riley 8601
Jacksonville, Fla.	7-1448
Jamaica, N. Y.	Chickering 1-1388
Jersey City, N. J.	Journal Square 2-4360
Kansas City, Kan.	Valentine 7134
Kansas City, Mo.	Valentine 7134
Lakewood, Ohio	Prospect 2020
Lansing, Mich.	2-0625
Lexington, Ky.	5-576
Lincoln, Neb.	F-2477
Little Rock, Ark.	6780
Long Beach, Cal.	611-68
Los Angeles, Cal.	Trinity 3076
Louisville, Ky.	Wabash 5027
Lynn, Mass.	Hancock 0204
Madison, Wisc.	Fairchild 6353

EXCHANGES

Memphis, Tenn.	7-4601
Miami, Fla.	3-2155
Milwaukee, Wisc.	Marquette 0610
Minneapolis, Minn.	Midway 6181
Mobile, Ala.	Dexter 4027
Montclair, N. J.	Market 2-1313
Mt. Vernon, N. Y.	Yonkers 4174
Nashville, Tenn.	6-1697
Newark, N. J.	Market 2-1313
New Haven, Conn.	6-5005
New Orleans, La.	Franklin 4142
New York, N. Y.	Chickering 4-1388
Norfolk, Va.	21576
Oakland, Cal.	Higate 1242
Oak Park, Ill.	Franklin 7100
Oklahoma City, Okla.	5-4100
Omaha, Neb.	Jackson 7719
Pasadena, Cal.	Terrace 8148
Paterson, N. J.	Sherwood 2-6282
Pawtucket, R. I.	Perry 7300
Peoria, Ill.	4-4156
Philadelphia, Pa.	Locust 7800
Pittsburgh, Pa.	Montrose 3204
Portland, Me.	2-0846
Portland, Ore.	Beacon 6178
Portsmouth, Va.	Norfolk 21576
Providence, R. I.	Gaspee 3333
Reading, Pa.	3-4662
Richmond, Va.	4-7031
Roanoke, Va.	2-2846
Rochester, N. Y.	Glenwood 1402
Rockford, Ill.	Main 5222
Sacramento, Cal.	Capitol 2780
St. Louis, Mo.	Grand 1160
St. Paul, Minn.	Midway 6181
St. Petersburg, Fla.	8418
Salt Lake City, Utah	Wasatch 4525
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Scranton, Pa.	5589
Seattle, Wash.	Elliott 6662
Shreveport, La.	2-5211
South Bend, Ind.	3-7272
Springfield, Ill.	Main 307
Springfield, Mass.	6-7241
Stamford, Conn.	3-3991
Syracuse, N. Y.	2-1167
Tacoma, Wash.	Broadway 3166
Tampa, Fla.	H26-101
Toledo, Ohio	Main 6831
Topeka, Kan.	8568
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15 Leading STERLING PATTERNS

by WALLACE Silversmiths
WALLINGFORD, CONN.
FOUNDED 1835

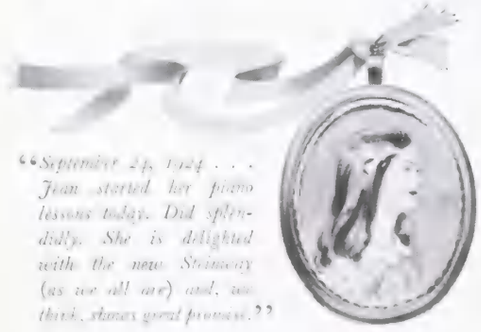
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SEE LAST PAGE

Now is the time to choose the Sterling Silver you have been promising yourself!

The variety of Wallace Sterling designs is greater than ever before . . . the unique charm of Sterling Silver lies in the beauty of its lines . . . the individuality of its designing and the skill of its fashioning. Isn't it artistry and craftsmanship which will ever be inseparably a part of Sterling's creation? The patterns illustrated herein reflect just the right note of contemporary art in their dignified simplicity, yet bring a subtle reminder of classic beauty in their decorative motifs. The prices are moderate. Write for illustrated price list. Wallace Silversmiths, Wallingford, Connecticut.

MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA

The Golden Harvest



"September 24, 1924 . . . Jean started her piano lessons today. Did splendidly. She is delighted with the new Steinway (as we all are) and, we think, shows good promise."

All parents live two lives . . . their own and their children's. Their hopes and dreams for the husky youngster, the shy and lovely girl, often are more real and poignant than those for their own future. . . . What seeds can you plant, now, to assure your children a well-rounded, happy life? For one thing, you can train them to know and love music. Music liberates all that is deep and good within the child. It fires the heart, exalts the mind. It enriches, broadens, balances. To youth, and later life, it brings a limitless golden harvest of friendship and inspiration.



You want your children to have the right sort of friends. You want them to grow up naturally, centering their pleasures in the home, rather than in some night club or road house. You do not expect the impossible of them, but you are anxious that they should learn early to separate the real from the superficial . . . to enjoy the best that life has to offer.

From the moment it enters the home, the Steinway is a radiant and compelling influence on the young boy or girl. Around it gathers the romance of a long, distinguished history. Its very presence imparts a dignity to the household . . . unites the child's active, modern life with the glamourous past. It is the center of the home, the meeting place of friends, the constant source of delight and pleasure.

And it is the one incomparable piano for the beginner. The young hand, the young ear, must be trained correctly from the start. Anything less than this piano of Hofmann, Rachmaninoff and Paderewski may hinder rather than help the child's musical progress.

Fortunately, the Steinway is not an expensive piano to acquire. The superb new Steinway Grand . . . at the extremely low price of $885,. payable on generous terms arranged for your convenience . . . is within the reach of the most modest income.

THE NEW STEINWAY $885
GRAND PIANO FOR ONLY

There is a Steinway dealer near you, through whom you may purchase the new Steinway with a small deposit—the balance being distributed over a convenient period. Used pianos accepted in partial exchange. . . . Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS

STEINWAY

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NO. 10
VOL. LXXIX

In the 1880's

the real *treasure* of the trousseau was a stock of Wamsutta sheets, and it still is!

For generation after generation, brides have thrilled at the luxurious thought of starting housekeeping with a complete stock of Wamsutta sheets and pillow cases.

In piles as white and smooth as snow, Wamsutta *Supercale* makes the loveliest of trousseau presents . . . *and* the most practical because it launders so perfectly and wears so amazingly long.

You will find that the salespeople in the Wamsutta sheet departments are old hands at helping to select the right sizes and quantities. They'll be glad to advise you about all sorts of trousseau requirements, large or small, and to show you Wamsutta *Supercale* sheets and pillow cases in as many hemstitchings, colors, and styles as any bride could wish.

WAMSUTTA MILLS, NEW BEDFORD, MASSACHUSETTS

Since 1846 — The Finest of Cottons



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WAMSUTTA *Supercale* SHEETS

REG. U. S. PAT. OFF.

NINE AUTHORITIES CHOOSE...



JUNE HARRAH, sculptress, works in bronze, marble and silver. In all mediums her work is distinguished by sensitive delineation and subtle modeling. Miss Harrah favors International Sterling's *Wedgwood* pattern for the delicacy and clarity of its carving.



DONALD DESKEY—foremost American designer of modern furniture and interiors, has this high praise for International Sterling's *Continental* pattern. "I consider Continental one of the few available sound modern designs in American silver. It is thoroughly in keeping with contemporary architecture."



RUTH GRAFSTROM, talented artist. You hav probably admired her smart fashion drawings an Vogue Magazine covers as much as Miss Grafstron admires International Sterling's *Fontaine* silver And . . . for the same reason. Deftness and artistry in design and execution.



ALLEN SAALBURG—designer of interiors, consultant decorator and mural painter, has done some of the smartest dining rooms in America. Mr. Saalburg thinks International Sterling's lustrous *Orchid* pattern would lend distinction to any table setting.



JOSEPH PLATT is that unusual combination, creator and critic. Mr. Platt deserves much of the credit for reviving interest in Early New England interiors. A connoisseur of the Colonial, Mr. Platt's choice is International Sterling's classic *Minuet*—"because of its praiseworthy fidelity to tradition."



WILLIAM BAYARD OKIE, JR.—gifted, versatile designer of fascinating and imaginative window displays, has given Fifth Avenue a new interest for New Yorkers and visitors alike. Mr. Okie chose International Sterling's regal *Empress* pattern.



ELEANOR CLIFFORD—editor and leading authority on problems that beset a hostess. Miss Ufford —well known for her unfailing taste in table appointments—likes the slim, graceful elegance of International Sterling's new *Enchantress*.



LESTER GABA—distinguished for his original and decorative soap sculpture, murals, jewelry, fabrics, and bars, is also a collector of 18th Century furniture. His appreciation of antiques prompts his admiration for International Sterling's serenely beautiful *1810* pattern.



MRS. THOMAS EDWIN KIDDOO—recent bride —says she is an authority on Sterling, "because, when I chose my wedding silver, I looked at practically every pattern in the world! To me, International's *Courtship* is the loveliest of them all!"



HERE ARE the International Sterling patterns whose praises are sung on the opposite page. It will not be easy to choose between them . . . each is so lovely!

Let your jeweler show you all these designs. They will reveal new details of beauty when you have them actually before you.

You will see what mellow luster the precious metal has and how delicately and deeply the ornamental motifs are carved. You will feel the superb weight and true balance of each piece.

Workmanship such as International Sterling's master craftsmen bestow upon silver enhances its beauty a hundred-fold.

• • •

Jewelers are glad to make it easy for you to own International Sterling. Ask about Budget Payments or The Lay-Away Plan.

International Sterling is made by International Silver Company, Meriden, Connecticut, largest makers of silverware, whose predecessors made spoons of solid silver over one hundred years ago.

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See Last Page

NINE INTERNATIONAL STERLING DESIGNS



CHARTREUSE

THE NEW COLOR IN CRANE'S FINE PAPERS FOR FALL

The gorgeous combination of green and yellow that distinguishes the celebrated liqueur Chartreuse, and sets it apart from all others, is the color that Crane has achieved in its leading paper for fall. And, like its immediate predecessors in high style and good taste — Jodhpur Tan, Bois de Rose, Wedgewood Blue — it is enjoying an acceptance that confirms the trend toward fine papers of distinctive color. ▪ It was in 1757 that Brother Gérome Maubec, "a very clever apothecary," of the Carthusian monastery near Grenoble perfected the formula for Chartreuse, the secret of which has never been divulged or discovered by analysis. Secrets we have, too, and we have passed them along these 136 years so that Crane's Papers may always be worthy of their name; may always be the finest papers this country produces.

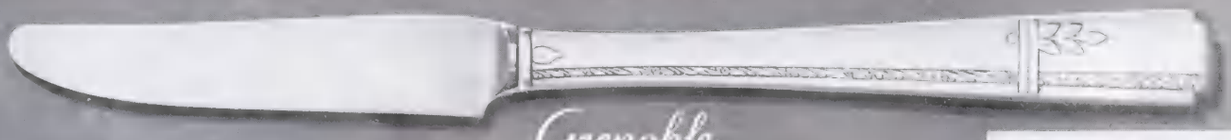
Chartreuse comes in two weights; one light and the other of substantial texture. Both may be had in a variety of contrasting and complementary borders, or plain, and all lend themselves superbly to stamping and engraving. Your stationer or jeweler will be glad to show you Chartreuse and all the fine papers Crane has made for fall.

Crane's FINE PAPERS

MADE IN DALTON, MASSACHUSETTS SINCE 1801

NEW AND EXCITING ~ Grenoble

• • • In with exciting autumn winds and stirring up gusts of approval . . . GRENOBLE, newest of Heirloom Plate's trinity of lovely patterns, is on its confident way to a brilliant future. GRENOBLE is of 1937 . . . naturally its sleek, sure lines are modern. But GRENOBLE is of patrician stock, so its modernity is graced with a hint of traditional decoration. . . . Lineage is unmistakably evident in GRENOBLE, as it is in Chateau and Longchamps . . . also shown by Heirloom dealers. Services, starting at $32.50, may be purchased on Spaced Payments. • ADVICE from Six Famous Stylists! Send 10¢ (mailage) for the authoritative booklet "TABLE CHARM FROM DAWN TO DUSK"—to Heirloom Plate, Oneida, New York. ~ ~ ~





ELIZABETH PEACOCK of Elizabeth Peacock, Inc. is doing really important work in the realm of interior decoration. Here she adroitly compliments the luscious Venetian table scheme with the very modern GRENOBLE silverware . . . since in matters of taste, aristocrats of all periods can be happily blended.

"SILVER DIVIDENDS" FOR YOU

Ask your Heirloom dealer how you may secure additional "place settings" to match your service—At No Extra Cost.

Table linen by Mosse, Inc.

Heirloom Plate

HALLMARK OF THE FINEST SILVERWARE

Copyright 1937, Oneida Ltd., Mfg.

From a Connecticut attic came the originals of *Perriwigg Prints*

"CHECKER and SPRIG" (below) also in glazed chintz as well as cretonne

"PINE TREE"

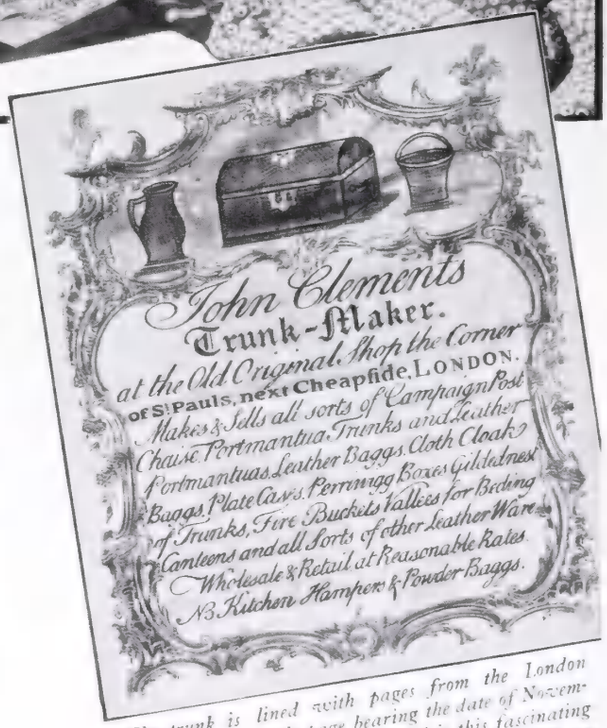
"TREFOIL"

ONCE upon a time a Linsley of Connecticut journeyed home from London, bringing with him a smart cowhide trunk—product of John Clements, Trunk-Maker.

Eight generations later a female Linsley descendant, in a rainy-day attic mood, prowled around until she found a great rusty key to unlock the ancient cowhide trunk which had fascinated her since childhood. The key worked, even though the lock was rusty, too, the leather trim dried and curling, and the cowhide threadbare in spots . . . and among the treasure revealed, was a rare old patchwork quilt. (Yes, dear reader, the very same quilt shown in our photograph . . . and this is the very trunk, too, in which it was found.)

Each block in the quilt was a rare bit of handblock printing of a different pattern, the colors still brilliant and rich. So utterly charming were the designs that their discoverer felt they should be reproduced for use today. She came to Schumacher . . . and the happy result of her visit is Perriwigg Prints.

We are illustrating three of the demure designs which have been developed in drapery and upholstery fabrics. We shall be pleased as Punch to *show* them to you . . . and tell you paragraphs more about their romantic story. Come in and meet Perriwigg Prints—by Schumacher!



The trunk is lined with pages from the London Magazine, the title page bearing the date of November 1762. And centered in the lid is this fascinating label of the maker. Look closely and you will see the word "Perriwigg" whose delightful sound inspired the name Perriwigg Prints.

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YOUR complete satisfaction with Columbia Residential Venetian BLINDS is insured by the quality of craftsmanship with which the blind is made. These BLINDS are custom built to fit your window to perfection and are made of trim narrow slats and quality tapes, combined in the most accepted of decorators' colors.

These superiorities were produced by research, ingenuity and resources of the world's largest makers of window shades, resulting in the most perfect Venetian BLINDS, costing no more than ordinary ones.

Columbia BLINDS are guaranteed as advertised in Good Housekeeping.

Send coupon for beautifully illustrated booklet in color, and we will be glad to suggest the name of an Authorized Columbia Dealer who will be pleased to submit without obligation an estimate, and show you why attractive hostesses everywhere are demanding Venetian BLINDS in their homes, which bears the name:

Columbia

THE COLUMBIA MILLS, Inc.
225 Fifth Avenue, New York

Please send me your "Book on Blinds" and the name of an Authorized Dealer.

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Address _____

City _____ State _____

Lovely CHARAK *Furniture*



Your Guests Will Admire Your Selection of Masterpieces

MADE BY *Charak* CRAFTSMEN

CHARAK, in their Boston factory, have reproduced famous heirlooms carefully selected from private collectors. These reproductions are treasured by those who possess them because of their craftsmanship—restful comfort and fine cabinet construction . . . hand rubbed finishes, giving that mellow patina formerly found only in treasured antiques. Among the unexcelled pieces recently produced is the famous "Danbury Table." These tables are made of the finest cabinet woods. With one turn of the swivel top, the table will open from a console (only 22 inches wide), to seat four or *six* persons. It may then be extended to seat a *dozen* guests. This truly remarkable table may be seen at leading stores, or write us and we will gladly send beautifully illustrated booklet free and the name of your nearest dealer.



Above. Shows DANBURY open

Right. DANBURY as a console

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CHARAK FURNITURE CO.
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Please send me without obligation your free new booklet "Lovely CHARAK Furniture" which includes a full description of The Beautiful Danbury Table.

Name _____

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A WORLD OF SMART NEW COLORS AT YOUR FEET



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Clear Color

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Selecting Broadloom becomes an exciting adventure when you visit a store that handles Broadloom by Cochrane. So many colors from which to choose . . . ranging from soft, delicate Limetone to dashing Spanish Red . . . 46 colors in all, including white. Most important of all, Broadloom by Cochrane has a clearness of color that invariably gives rooms added distinction.

Broadloom by Cochrane is made in two types: Plain or smooth-woven Broadloom and Pebbleweave—a Broadloom with a rich-toned, pebbly surface that has the practical advantage of not retaining foot marks. To assure lasting beauty, all have a 100% virgin wool surface, are dyed with pure dyes and woven with exacting precision.

Charles P. Cochrane Company, Manufacturers of high grade carpets and rugs. Mills and main office, Kensington Avenue and Butler Street, Philadelphia, Pa.

P. S. Would you like a free sample in beautiful Pebbleweave of one of the colors shown above? We shall be glad to mail it to you—postage prepaid—at your request.

Lifelong Towle Patterns

New Sterling for New Brides





Rambler Rose

Lovely and distinctive RAMBLER ROSE appeals to those who like modern design with decoration. Its rosebud panel, full of rich vitality, ends in a crown of roses worked out in exquisite detail. . . . The vibrant charm of RAMBLER ROSE will give continuing lifelong pleasure.

Chippendale

You will like the new CHIPPENDALE Sterling. It is based upon authentic period design but is thoroughly modern. Long, swinging curves, ending in softly rounded contours, give it lasting beauty. And the price is very moderate for Sterling of such quality and finish.

Towle makers of Sterling only with craft traditions since 1690



"HOW TO PLAN YOUR WEDDING." Send for this booklet of twenty-four pages of helpful, correct information, compiled for you by EMILY POST, the editors of *Vogue* and the TOWLE SILVERSMITHS. Even the simplest wedding brings up problems which this delightful booklet answers. It tells you what to do three months before the wedding – two months before – six weeks – three weeks – last week – wedding day. Four pages for the groom. It is very practical and a priceless record. Write today for your copy.

THE TOWLE SILVERSMITHS, NEWBURYPORT, MASSACHUSETTS — *Bride's Personal Service* — Dept. M-10

Please send me free information on TOWLE Sterling, especially on _____ patterns.
I enclose 10 cents for copy of "HOW TO PLAN YOUR WEDDING."

Name and Address _____

Do You wake up Purring -or Growling?

A BEDTIME STORY BY SIMMONS



● Picture of a woman after she has gone to bed on a badly constructed mattress. She can't seem to relax. She's trying to count herself to sleep.



● After half an hour of tossing and turning, she's still wide-awake and trying the book technique. Eventually she'll drop off to sleep from sheer exhaustion.



● The next morning! She feels worse than when she went to bed. There's a tired spot at the base of her spine and another between her shoulders. Her head aches.



● Complete lack of emotional control —spilled breakfast food is a major offense after 8 hours of disturbed, broken sleep.



● Now she wakes up happy as a lark—it's just as easy to feel *this way*—after a night of deep, refreshing sleep on a Beautyrest.

Poor sleep robs your nerves and muscles of calcium—you become irritable, less efficient

IF you were kept awake long enough, science says, you would lose all control over your muscles and your emotions, would finally die.

The reason is that, during bodily activity, calcium is transferred from your nerves and muscles to the blood stream. And only during sleep is it restored to the nerve and muscle tissues.

If your sleep is broken and disturbed, if you are continually waking up tired and cross, check your sleeping equipment at once—it is probably faulty. You need for complete calcium recovery of the nerves and muscles each night *sleep*—full, deep.

Simmons Beautyrest Mattress is scientifically constructed to LET YOU SLEEP. Its 837 separate coils instantly adjust themselves to your body at every point of contact. You float off easily, quickly, to deep, calm slumber on its 837 "floating-action" coil springs.

See how it feels to wake up "ready to go" with nerves and muscles fully rested. Let Beautyrest do this for you. The cost is only 2¼¢ a day! Ask about it at any leading furniture or department store. Simmons Co., Merchandise Mart, Chicago, Ill.



SIMMONS Beautyrest

WORLD'S LARGEST MAKERS OF BEDS, SPRINGS, MATTRESSES, STUDIO COUCHES, METAL FURNITURE

NAMED FOR A *Princess*



LEADING THE TREND TOWARD THE SCULPTURED



Juliana, the princess of the newest patterns in solid silver, gains added beauty from a *finer silver texture* . . . a satiny sheen that becomes more softly mellow with each passing year . . . It's the finish developed at Watson Park, during sixty years of sterling craftsmanship . . . If you like today's trend toward the bold, simple, sculptured design then Juliana is your pattern . . . Send 10 cents for full size table setting reproductions, and three other popular Watson patterns . . . The Watson Company, 1107 Watson Park, Attleboro, Massachusetts . . . New York, Chicago, Los Angeles

Watson TRADE MARK **Sterling**

STERLING SILVER *EXCLUSIVELY* . FOR OVER SIXTY YEARS

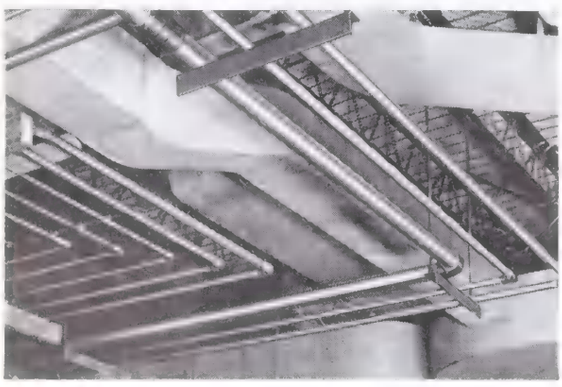
NOW IS THE TIME TO DECIDE



While your home is in the "blueprint" stage is the time to decide a fundamental question . . . "Shall we use only the best materials, and so secure a permanently trouble-free house?"

Revere's new 32-page booklet, "The House You Live In," is designed to help you settle this question. It is full of suggestions on making your home more comfortable and lasting.

Write for this booklet. Study it. Then discuss plans and budget with your architect. He will advise spending money *first* to include those things which guard your home against quick depreciation and expensive repairs.



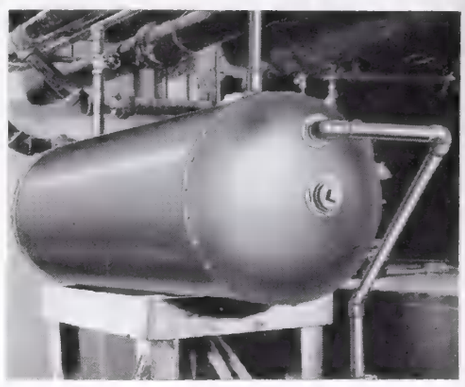
FOR EXAMPLE: PIPING:

"If the water supply system does not function properly, the entire household is inconvenienced. If leaks occur, costly damages are possible to walls, ceilings and furnishings. Select Revere Copper Water Tube or the Revere Brass Pipe best suited to the water in your locality."



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"The sheet metal used on roofs at points where there are angles or valleys in which the roofing material comes in contact with the chimney, etc. Use Revere rust-proof Copper for flashings, valleys, gutters and downspouts. Also, for hoods and canopies."



HOT WATER TANK:

"Hot water is more corrosive than cold water. Rust-filled water is a nuisance and frequently causes staining of clothes, as well as fixtures. Avoid these annoyances by installing a rust-proof tank made of Revere Copper or Herculoy . . . high strength silicon-copper alloy."

Every one who is planning to build, buy or remodel should have "The House You Live In." Send coupon for your copy. Also check the coupon if you want the Giftware Catalog.

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Revere Giftware . . . Connoisseurs remember Paul Revere as the creator of some of the finest examples of Colonial silverware. The traditions of the Founder are carried on in a line of Revere Giftware. Ask to see them at your gift or department store . . . or ask for illustrated catalog.

Revere Copper *and* Brass

FOUNDED BY PAUL REVERE 1801

INCORPORATED

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☐ *Please send your new 32-page booklet giving helpful information for home building and remodeling.*

☐ *Also, please send complete catalog illustrating Revere giftware.*

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City and State

HB 3

A trip through a LIGHT CONDITIONED *Home*



Shows How "Light Conditioning" Protects Eyesight . . . Adds Beauty

Better Light for Better Living. Mr. and Mrs. Hamilton enjoy the new charm, beauty, and sight-saving lighting added to their living room by "Light Conditioning" it with I. E. S. Better Sight Lamps. Smooth, glareless lighting from these lamps not only flatters textures and colors in rugs and draperies . . . but guards eyes against the dangers of eyestrain, nervousness and fatigue so often caused by poor lighting.





Jane and Mother enjoy their sewing more . . . thanks to the new I. E. S. end table lamps. Smart and new, these lamps make each end of the davenport a safe place to do close seeing tasks or to thoroughly enjoy a good book. I. E. S. Better Sight Lamps are made in many models. The wide variety of styles offer the widest choice for those planning to decorate a new home or modernize the present home.

* * *

Ross Stewart (below) noted authority on interior decoration, says:

"There is no need to sacrifice lighting beauty in order to get scientific eyesight protection. Many of the new I. E. S. Better Sight Lamps I have seen are as much a product of the artist as they are of the seeing specialist. It is gratifying to see decorative art and science working so closely together."



Grandfather Lights Up the favorite pipe and an I. E. S. Better Sight Lamp for real "after dinner comfort." "Slippers for the eyes" is the way many of the older folk refer to the soft, abundant light they get from these beautiful lamps.

* * *

People everywhere now buy lamps only after seeing the I. E. S. Better Sight Lamp Tag on their prospective purchases and witnessing a "Seeing is Believing" demonstration. The tag shown below appears only on genuine I. E. S. Better Sight Lamps. It certifies that the lamp meets 54 specifications for sound construction, electrical safety, and sight-saving lighting.



I·E·S Better Sight Lamps

TRADE MARK



MAKERS OF CERTIFIED I. E. S. BETTER SIGHT LAMPS
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Gentlemen:
Send me your booklet "Light Condition Your Home."

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Address _____

City _____ State _____



Now, to enrich the harmony of the dining table, the regal loveliness of the Coronation design in Community Plate Flatware is carried to a new and higher expression in Community Plate Service Ware. The flash of simple surfaces in tea set, water pitcher, tray or serving dish, is crowned with an opulence of ornament like that of handwrought silver.

INTRODUCTORY OFFER...To introduce Coronation Service Ware and its perfect harmony with the Flatware, your dealer offers:

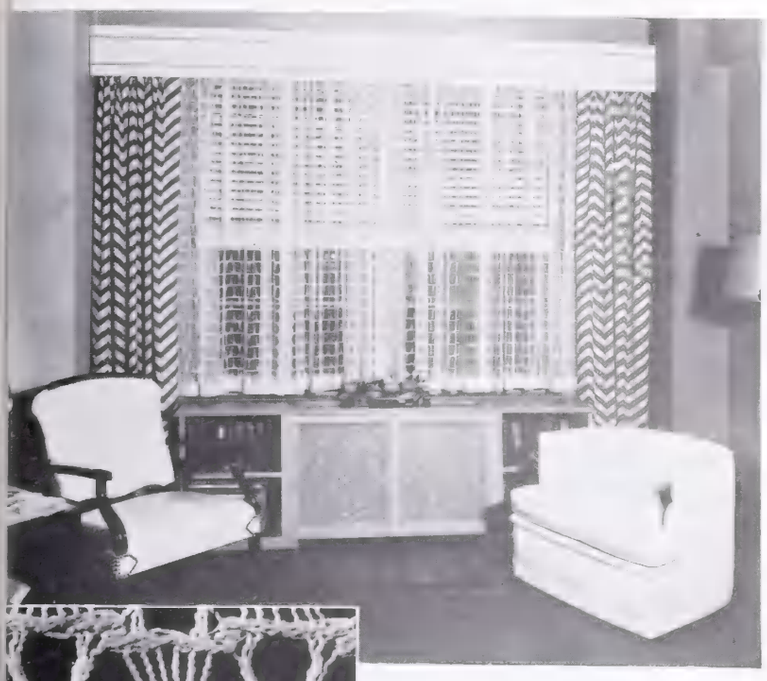
CAKE PLATE AND SERVER SET... *Regularly* $11.50... **$9.00**
For cake or pie service, sandwiches, canapes.

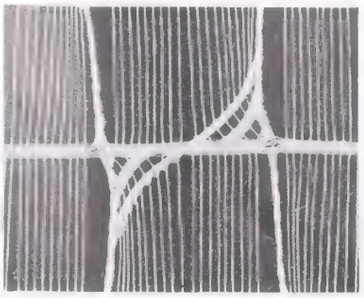
COLD MEAT TRAY AND FORK SET... *Regularly* $10.50.. **$8.50**
For cold meat, hors d'oeuvres, curries, cold lobster

COPR. 1937 ONEIDA LTD.

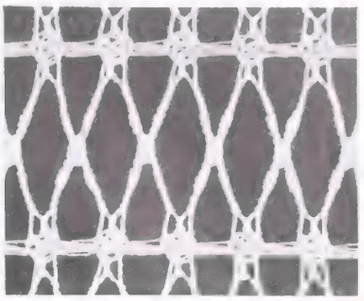
COMMUNITY PLATE

Leadership in Design Authority



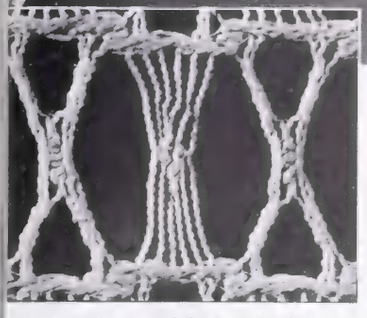


Quaker Sheernet—the delicacy of a web with the strength of a net (illus. half-size).



Cryscord—an open mesh Quaker Net with a "difference" (illus. actual size).





Nucord—one of the new Quaker Creations (illus. actual mesh size).

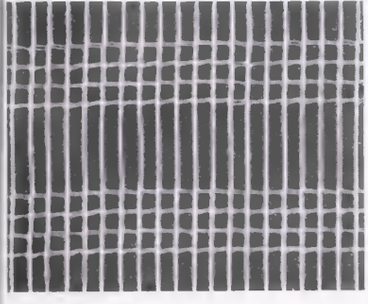
In Quaker Net you will find the Largest Selection of Correct Curtainings

Net became the vogue when Quaker originated styles and patterns to supply that "something new and different" for every type of window. Today, Quaker makes over a thousand patterns to make easy your selection of the right curtain to *fit* your room.

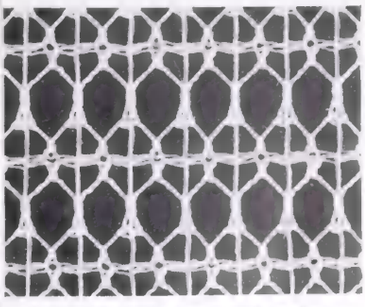
The six meshes shown here only partly indicate the variety. Your windows may call for a lacy Sheercord, a severely simple Sheernet or a heavier mesh such as Cryscord or Nucord. No matter what the need, you will find it in durable Quaker net that will retain its original beauty after years of wear and many washings. It's smart economy as well as smart style to choose Quaker.

This Book Will Help You with Your Windows

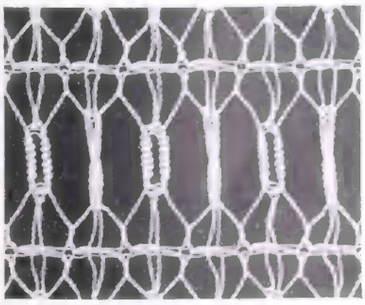
Window decorating problems found in typical homes—and their solutions. More than 50 photographs and pages of helpful information. Send 10 cents to Quaker Lace Company, Dept. B107, 330 Fifth Avenue, New York.



Quaker Sheernet for window demanding simplicity (illus. actual size).



Cryscord—Every mesh tied in place. (illus. actual size).



Quaker Sheercord—the aristocrat of curtaining (illus. actual size).

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Invest One Dollar in Quaker Stockings

There is no better silk stocking than the Quaker Genuine Crepe. You will want to try it. So, if your favorite store does not carry Quaker send $1.00 for a pair in the latest suntan shade. Specify your size, please. Quaker Hosiery Company, 330 Fifth Avenue, New York.



B. ALTMAN & CO.

FIFTH AVENUE NEW YORK

invitation to a delightful home . . . we mean Progress House, of course, now redecorated and re-opened for the fall season. And very grand it is, with an elegance which dips into both past and future with equal dexterity . . . and interprets them in terms of present-day living.

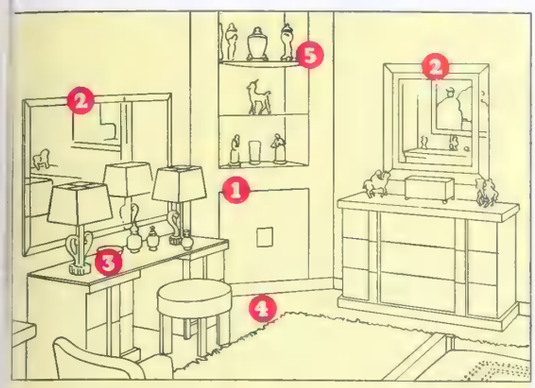
but, more than this, we invite you to partake of the same ability and artistry in planning your own home. What the Altman decorators have accomplished with Progress House is a foretaste of the beauty and originality they hold in store for you.



Progress House . . . seventh floor

GIVE YOUR ROOMS CHEERFULNESS, COLOR AND LIFE WITH Paint and Glass

by PITTSBURGH PLATE GLASS CO.



1 Weariness evaporates quickly when a man comes home to a room with cheerful walls and matching woodwork finished in quick-drying Pittsburgh Wallhide Paint and Pittsburgh Waterspar Enamel.

2 Mirrors can be masculine . . . and help to dress a room. Note the wide bevel on these, their thick glass, and the inset leather band on the one above the chest, making them exactly suitable for the male bedroom.

3 For a smart, good looking table top, this ¾ inch Pittsburgh Heavy Plate Glass fills the bill. Men (and women, too) who sometimes leave lighted cigarettes perching on dresser edges . . . take note!

4 See how hardwood floors show to best advantage when finished with Pittsburgh Wood Stain to bring out their grain. A final armor-coat of Pittsburgh Waterspar Varnish seals in their beauty.

5 Shelves, too, are glass these days. The brilliant, mirror-like surface of a Polished Plate Glass shelf reflects with sparkling enthusiasm the colorful objects which rest upon it.

It's a simple matter to decorate your rooms with beauty, to give them the freshness, glamour and style which mark them as modern and supremely livable, when you use the magic powers of Pittsburgh colorful paint and gleaming glass. The scores of ways in which these materials can be employed to make your home more attractive are fully described in our free booklet.

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FROM THE GAY glass block wall to the spread of sunlit colors underfoot, this room is delightfully original. The floor selected to best carry out the spirit of this interior is a new marbleized effect in Armstrong's Linoleum, No. 14272. Complete specifications for this cheerful room will be sent to you free on your request.





INVITE THE SUN INSIDE

when you decorate this fall by starting your room with a spread of sunlit color underfoot. This new marbleized effect in Armstrong's Linoleum is now being featured at local stores. Its subtle blending of tones seems to hold fast to sunlight even on the dullest days. And with very little housekeeping worry, for Armstrong's Marbleized Linoleum is *so very easy to keep clean!* Because the marbleizing doesn't show tracks and spots, with just a daily dusting and an occasional application of Armstrong's Linogloss Wax (which needs no polishing), your Armstrong Floor will always look its party best. Warmth and springiness underfoot round out its comfort features. Plus the fact that once properly cemented in place over cushioning felt, your floor refinishing troubles are ended. Why not plan to have a floor of captured sunshine in at least one room of your home this fall? The cost is, indeed, very modest . . . the satisfaction great!

WOULDN'T YOU LIKE a whole bookful of new decorating ideas, illustrated with different types of interiors in full, natural color? Drop us a line asking for "Floors That Keep Homes in Fashion." Enclose 10¢ to cover mailing (40¢ outside U. S. A.). Address Armstrong Cork Products Company, Floor Division, 3710 Charlotte St., Lancaster, Pa. (Makers of cork products since 1860)

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for every room (A) *in the house*

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in your own personality pattern

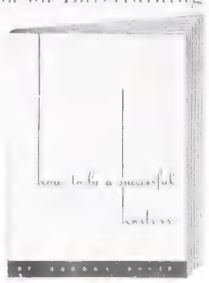
NINE triumphs in sterling — any one of them delightful to look at . . . exciting to own . . . as flattering to your table as the soft glow of candlelight. And now — to pick the pattern that best reflects your personality.

If you're completely, incurably romantic, the elaborately-ornamented Francis First will make your heart skip a beat. If you're proud of your prudent practicality, you'll thrill to the classic restraint of Pointed Antique. Or, say you come somewhere between these extremes — then for you, too, there's a just-right Reed & Barton pattern.

Do plan to visit real soon your local jeweler — to see all these lovely designs in solid silver. You'll find it exciting as Paris — selecting the Reed & Barton pattern you'll cherish now — and on your golden-wedding day.

Fascinating Book on Entertaining





Brides-to-be — in fact, all women — will be interested in Reed & Barton's new book, "How to Be a Successful Hostess". It's just full of recipes, menus, party ideas and pictures of smart table settings. This convenient coupon brings it to you.

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Box 990, Taunton, Mass.

Enclosed find 10c, in stamps or coin for which you will send me promptly your interesting new book on more gracious entertaining, entitled "How to Be a Successful Hostess".

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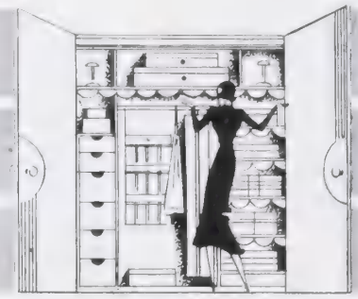
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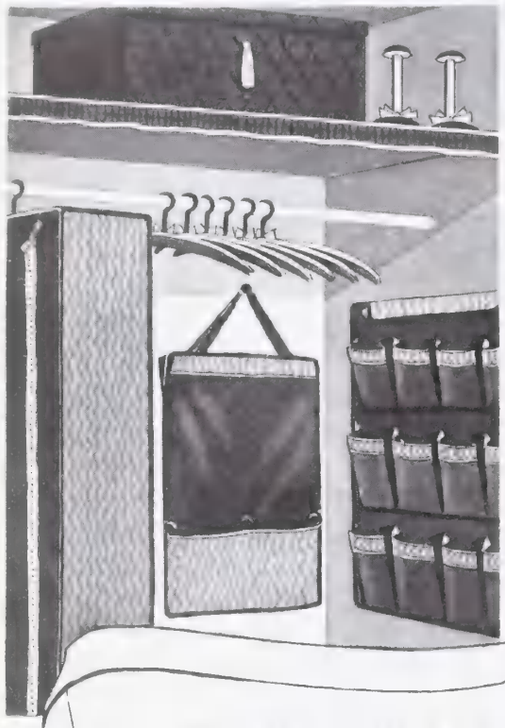
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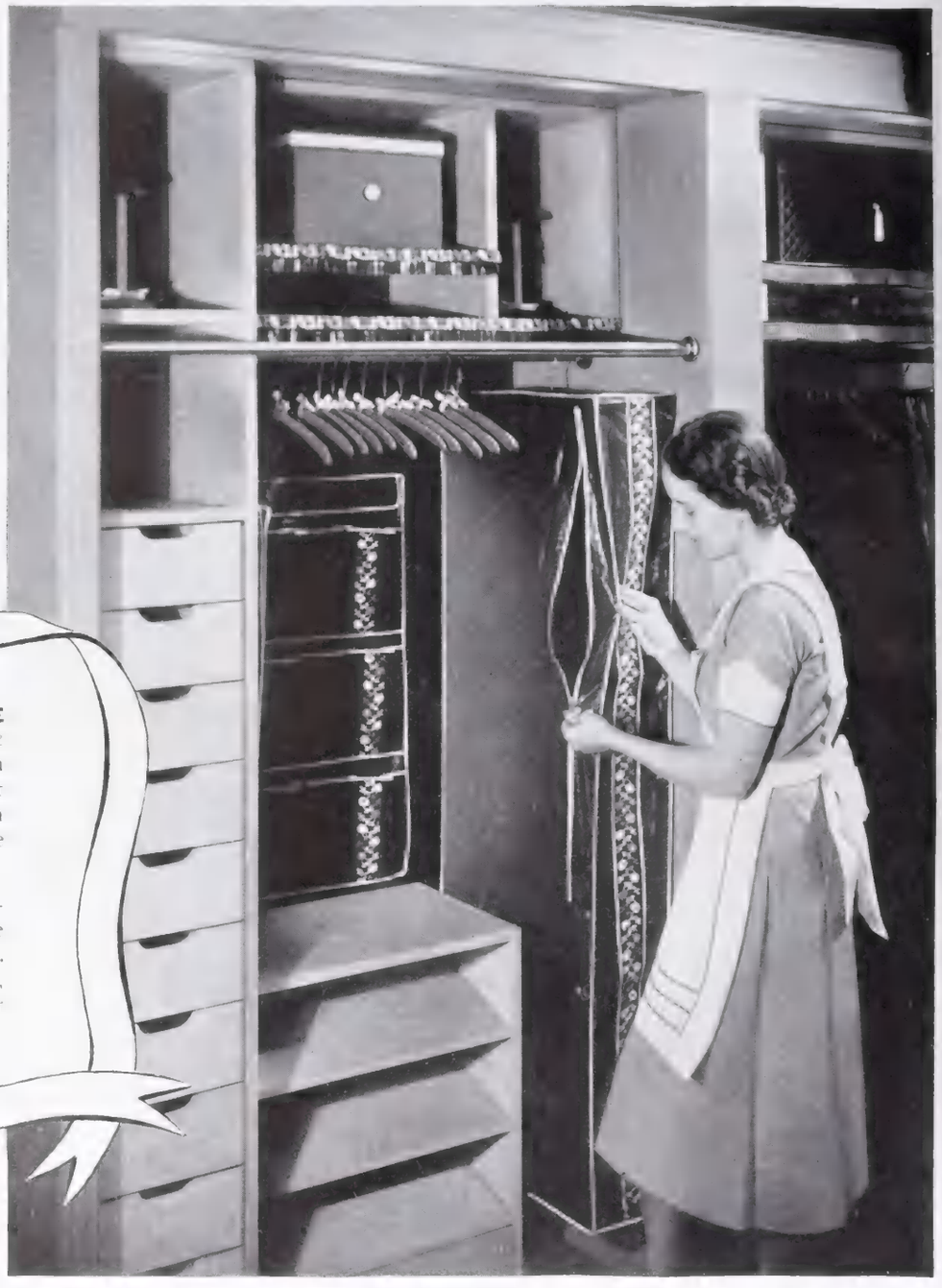
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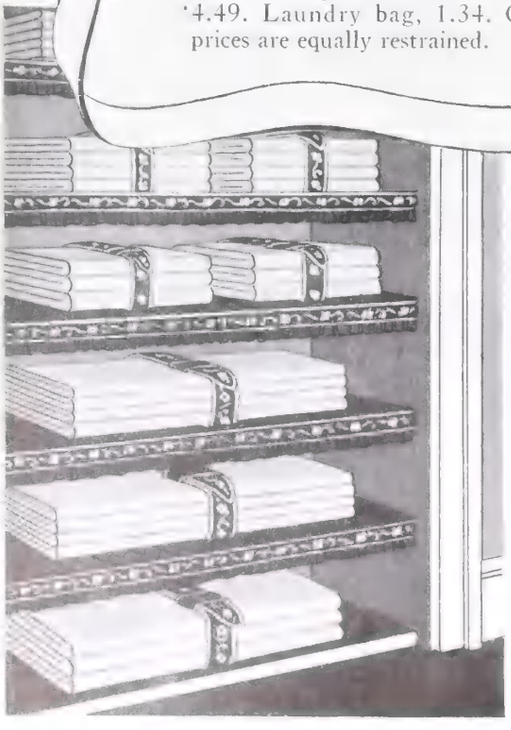






HUSBANDS HAVE NO SENSE about hanging up their clothes. Case histories show however, that given closets of their own . . . and closet devices that work smoothly . . . men can be lured to develop an active mania for order.

Try our spiral quilted oil silk ensemble in gray—yellow, powder blue—navy, nile green—peach or plum. Garment bag with hookless fastener, 4.49. Laundry bag, 1.34. Other prices are equally restrained.



YOUR LINEN CLOSET can perfectly well match your own closet. We've done bands of the colored Tyrolean embroidery to girdle your towels and sheets. They are a modest 42c each; matching shelf lining is only 61c a yard. Other Macy linen-closet-ingenuities include transparent covers; with them you can *see* the towels you're after without tearing the closet apart. They are priced low for cash in the Closet Shop, the seventh floor,

YOU HAVE NOTHING TO WEAR but your closet is probably a chaos of clothes. Any of our eleven new and exclusive ensembles can bring order out of chaos: you may want this Tyrolean affair with colored embroidery. Choose navy, hunter green, brown or plum as the reigning color. Hookless garment bag, 3.94; shoe bag, 1.98; other pieces are on the 7th floor at Thirty-fourth Street and Broadway in New York.

APPARENTLY IT TAKES A GREAT DEAL OF SKILFUL AGITATION



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First there was the idea that brilliant wools might be *tunneled* under a fine acetate-rayon taffeta like Celanese —in an intricate trapunto design . . . then the experiment: the brilliant colors glinted through the surface *muted*—as we hoped. Then countless colour-trials. Then a pattern of magnolia for the design of the comfortable . . . then its execution by hand in several adroit color-schemes, the cover filled with warm, snowy wool. . . . In one scheme a grey-green ground underlies a soft design of rose and green; in another, gold underlies warm orange and green; in a third, ashes-of-roses underlie a tracery of blue and green; in a fourth blue and green are overtones to a ground of "Sahara"; in a fifth you will conjure with a grey-blue ground overlaid with orchid and green; in a sixth, with rose and green on silver.... All this color-magic with needles for a mere 39.95, measuring 76 by 84 inches.... Patience, ingenuity, skill... and yet, all worth it, to Macy's at least.

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BRIDAL LINENS FROM THE TROUSSEAU HOUSE OF AMERICA

Lovely satin sheets in tea rose, blue or white. For twin beds, $21.50 each. Cases, $6.00 each. Monograms additional.

window



SMART and sophisticated are the cigarette box and ashtray shown here. In fact they're so extremely good-looking we fell in love with them at first sight and started a little savings fund for their purchase. Because they're made of real cowhide they have that irresistible appeal of good leather. We like, too, the sparkle of the chromium trimming. In red, green or brown. From Mark Cross, 653 Fifth Avenue, New York.



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NEEDLEPOINT is a popular and fascinating hobby. Here's a gadget which makes it simple and effortless to do. This is a folding rack, just the right height to attach to the average table. The top adjusts to three different sizes for your work, and the ladder stand makes a convenient place to drape your wools. With this you can work away to your heart's content and wonders. Alice Maynard, 558 Madison Avenue, New York.



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REMINDER for brides. Don't forget that the plate from which your wedding invitations and announcements are engraved can be made into a lasting remembrance of the most important day of your life. Dempsey & Carroll will take your plate and from it evolve a shining copper tray attractive in itself and of utmost sentimental value to you. Dempsey & Carroll, Inc., 556 Madison Avenue, New York.



Wherever you live, the merchandise shown on these pages is within your reach. Write the shop or store mentioned for quick delivery

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CHINESE decorative objects have a way of harmonizing beautifully with almost any type of room—whether it be truly traditional or essentially modern. These wall plaques may lend to your room just that original note you've been striving for. There is a refreshing daintiness about them. In bronze and gilt or dull white metal. Size 16" high by 8" wide. price $7.50 a pair. Johns' Inc., 535 Madison Avenue, New York.





THIS is Alençon—General Electric's newest clock. Perfect in shape and size (16½" long by 7⅝" high) for the mantel of a modern fireplace, this clock may be had in either blue or rose colored glass. Notice the ivory numerals—very modernistic in form—on the mirrored center. If you've been looking for a really smart clock, here is the answer. $12.95. A.C. only. Abercrombie & Fitch, Madison Avenue at 45th Street, New York.

GOURMETS must have their caviar and it is important to them that this delicacy be served in correct fashion. Here is the perfect dish for that purpose. It has two glass bowls so that the smaller one in which you place the caviar can be set into a larger one filled with chipped ice. The plate underneath is wood. You'll want a caviar spreader too, and you can get both at Lambert Bros., Lexington Avenue at 60th Street, New York.





WITH the game season in full swing it seems only fitting we should show you these partridges. You would have to hunt far afield before finding any birds as pretty as these. Imported from France, they come in rose or blue faïence and cost $6 each. They'll nestle down contentedly on a mantel or lend just the right note to a fall luncheon table. Ruth ~ Berlin, Inc., 437 Madison Avenue, New York.

PICKLED OAK AND TICKING



A charming combination for this small modern couch. Solid wood sides.

51" long ▪ 26" high $215.00

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Let "The Secrets of Smartness" save you awkward, even embarrassing experiences. Accept this book *free* with Alma Archer's fascinating intimate personal Style Test, which determines whether you *are* making costly mistakes in dress, etiquette, conversation, home decoration or other requirements of *Smartness*. To mail the coupon does not obligate you in the least.

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IN these sparkling crystal bookends delicacy and dignity go together. The gleaming glass fruit—lovely in itself—combines with books to make a decorative unit that is a delight to the eye. A photograph really doesn't do justice to these bookends and you should go and see for yourself how beautiful they are and how heavy and solid is the crystal which makes them. You'll find them at Pitt Petri, 501 Madison Avenue, New York.

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SHADES of Mr. Pickwick! Here he is again, along with the sporting Winkle, the poetic Snodgrass, the too susceptible Tupman, et al. On these Old Fashioned glasses we find them wending their amiable way, first to the Wedding, then to the Christening. The glasses are really unique—they're amusing, and they make ideal collector's pieces. If you're a Dickens fan, run, don't walk, to F. Pavel & Co., 19 West 24th Street, New York.

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Furniture and interiors . . . Layettes (made by hand) and custom-made clothes from one year old through six.

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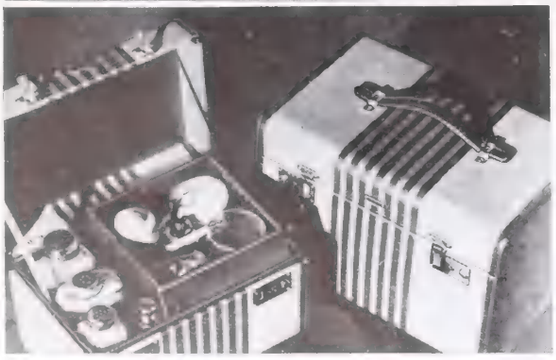
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America's largest retail selection at lowest prices of open stock English Bone China. New dinnerware booklet will be sent on request.

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in this new Oshkosh Make-Up Box

NOT a fitted case, but a small box designed to carry your very own creams and lotions, tops up. Has room for nightie and slippers, too! In "Oshkosh" duck, (illustrated), 12" size $25; 14" size $27.50. In pin grain leather—your choice of black, navy, green, red or brown—12" size $20; 14" size $22.50. Imported pigskin or suntan cowhide, 12" size $22.50; 14" size $25. Rawhide, $27.50 and $30.

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Onion Soup

simmered and served in these little pots, with crusty toast and grated Parmesan cheese, is the epicurean delight of the connoisseur. It creates the atmosphere for a happy meal.

Fireproof, glazed in and outside, cream colored top with soft dark brown ring around the base. Sold in set of six.

9 oz. capacity $3.00 for six
12 " " 3.60 " "
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THE Chase Brass & Copper Table Chef is a modern electric marvel in which nearly all forms of simple cooking can be done. Believe it or not, this unit can turn itself into a chafing dish, broiler, griddle, stewing pot or frying pan. To cap the climax, you can even bake biscuits in it! It all sounds like magic, but they swear it's true. You get all this for $15.95, A.C. only. Lewis & Conger, 6th Avenue at 45th Street, New York.





IT seems as if they'll never stop thinking up new ways to use candlewick. Just a few years ago this seemed to have its place on bedspreads, and bedspreads only. Now it appears on everything from draperies to aprons. Here we show you the aprons. These little models started life as cocktail aprons, but there's no reason why they shouldn't do just plain domestic duty too. $1 each, $2.50 for 3. Yale Barn, East Canaan, Conn.

LOOKING for a distinctive and unusual gift need be no problem. Just dash around to Alice Marks'. Here you will find all that's new and charming in decorative accessories, as well as an infinite variety of good things to eat. Try, for instance, a box of these Dutch chocolate wafers. You'll love them. Remember, too, that here they put up the grandest steamer baskets imaginable. Alice Marks, now at 6 East 52nd Street, New York.



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The ARISTOCRAT *of Authentic Colonial Reproductions*

For more than three generations the time mellowed beauty of Biggs Colonial Reproductions has lent its subtle charm to the allure of lovely homes throughout America, and foreign lands.

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The Hepplewhite "Shaw Chest" pictured is one of outstanding beauty and charm, created by John Shaw of Annapolis, Md., in 1783, copied direct from the original by Biggs Master Craftsmen, executed in solid mahogany. Height 32 in.; width 39 in.; depth 22 in. Price: $153.

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YALE BARN
PRESENTS



IN STERLING SILVER

A reproduction of an early English Pepper Shaker and open Salt Dish with blue glass lining. Certainly a gift of grace and charm for the Autumn bride, or for your Christmas list. This distinctive set $12.50 Post Paid.

Plan to see the Autumn foliage in the Berkshire Hills. Visit our Shop and dine with us in the open fires in Yale Barn's delightful Restaurant.

YALE BARN
East Canaan Conn.

Alice Maynard



Give a Needlework Gift
—this luggage rack with needlepoint bands in finished floral motif. You just fill in the background. Rack comes in ivory or wood finishes. Complete with wool for background. $11.50

558 MADISON AVE., N. Y.

DISTINCTIVE GLASSWARE



This milky translucent vase is the type that may be used either with modern or period settings. The unusual knobs, attached to each other, add that much more dignity and smartness to the vase.
Height, 11½". Especially priced at $3.50 each.

Express Charges Collect
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REITS
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DISTINCTIVE

● This fascinating cheese set is an apt example of the many quaint native products being made by skilled mountain craftsmen of the Deep South in upland centers of Southern Highlanders, Inc.—of which the Handicraft Shop is an associate member. These distinctive creations are ideal for informal rooms and houses of the country manner. This set available in Maple, Cherry, Walnut. Price—$8.

Write for illustrated folder

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HANDICRAFT SHOP
BRISTOL — VIRGINIA

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Magnificent and rare Early American solid silver service. Circa 1770. Maker: John LeTelier of Philadelphia.

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ESTD. 1845 ENGLAND

LUCKY GIRL
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This handsome case opens into a tiny dressing table . . . and is just as complete. And even when she carries it, the bottles remain upright. Beautifully appointed with enamel and crystal fittings. In hazel pigskin, $160. Other types from $37.50.

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Large Collection ready for your selection, or will paint to harmonize with any decorative scheme. Write for Catalogue 26.

P. S. Brides too adore our screens.

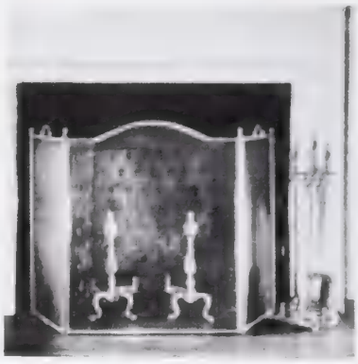
540 MADISON AVENUE NYC
Between 54th and 55th Streets

window shopping



WHEN you settle down in your favorite chair, for real comfort you need an ottoman under your feet. In a colonial living room this ottoman (a reproduction of an old one) should be just right. The wood is solid cherry, hand-turned and rubbed to a soft finish. The upholstery is in a design called "Ring and Flowers." Lift up the top and you have a place for magazines, etc. From Laura Copenhaver, Rosemont, Marion, Va.

NOW that the time has come to keep the home fires burning, you'd better take note of this fireplace equipment. Solid brass andirons, 17½" high, are $6.75 a pair. The solid brass fire set of poker, shovel and tongs, $8.50. Screen with solid brass frame, 30" high in the center, $10.50. Or you can buy the andirons, fire set and screen complete for $23.75, plus expressage. A. Silverstone, 21 Allen Street, New York.





NOW that it's time to replenish your linen supply, we urge you not to overlook these enchanting finger bowl doilies. Lately imported, these are quite the newest and freshest we've seen. They are made of fine Swiss organdie. One type has linen flowers and fruits appliquéd by hand, the other comes in a smart diamond design. In white or peach, $12.75 for a set of eight. Maison de Linge, 816 Madison Avenue, New York.

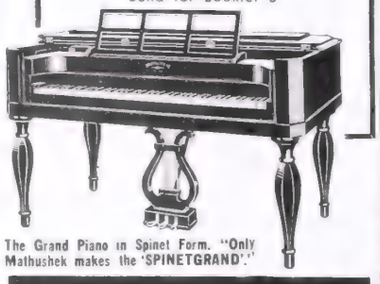
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Exclusively by
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EST. 1863

A triumph in the progressive development of the Grand Piano.

Tone, action and beauty of design are the requisites exemplified in the new SPINET GRAND.

Do not confuse the SPINET GRAND, exclusively, by MATHUSHEK, with the many so called Spinets of vertical construction. Insist on the SPINET GRAND, made only by MATHUSHEK.

Send for Booklet B



The Grand Piano in Spinet Form. "Only Mathushek makes the 'SPINETGRAND'."

MATHUSHEK, 43 WEST 57 ST. NEAR FIFTH AVE., N. Y.



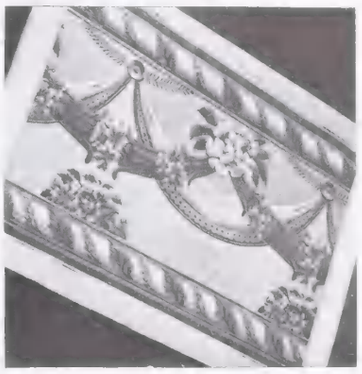
WHEN FLOWERS FADE

Jars still give interest and color to the garden.

Send 10¢ in stamps for brochure on Garden and Sun-room decorations.

GALLOWAY POTTERY
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PHILADELPHIA, PA.

window shopping



WHEN Williamsburg was being restored. Nancy McClelland went abroad to search for old wall paper documents to submit to the decorating committee of the Williamsburg Inn. Two of these papers were chosen and made for the Inn—a leaf design called "Fougère" and the Regency frieze shown in the picture. These are now available to you. See them at Nancy McClelland, Inc., 15 East 57th Street, New York.



ONCE all our best-dressed people carried mesh bags. They were the height of fashion and little girls hurried to grow up so they could have one of their very own. Here is one in modern guise. This Whiting & Davis bag of gold chain mesh is large enough to be really practical and the smart envelope style is one universally liked. The lining is gold satin. Saks-Fifth Avenue. 5th Avenue at 50th Street. New York.

TAKE some bottles of your favorite Billy Baxter beverage and put them in a very cold refrigerator until the liquid is at freezing point. Then pour into ice cube trays, very gently so as not to disturb the carbonation. Place a wooden skewer in each section of the tray. Freeze quickly. The mild carbonation and flavor of Billy Baxter make an iced confection that's delicious. Order from The Red Raven Corp., Cheswick, Pa.



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100 PIECE ENSEMBLE—$79.50

For nigh unto ninety years we've catered to brides. We know their needs and are prepared to supply them. This ensemble, for instance, has just about everything a new home should have, and in mood, color and contour it's perfectly tuned to modern demands. Can be had in red, green, ivory, or white with contrasting color. Shipments prepaid within 100 miles of New York.

Write for home furnishing booklet "H".

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CHAISE REST PROPS THE BACK—Linger over Sunday morning breakfast or peruse the papers with your back propped in arm-chair comfort! Kapok filled. 2 pockets for cigarettes, mail, etc. Gold, rose, blue, green, peach or eggshell brocaded sateen, $12.50. In moire, $14.50.



SPOT RAY LIGHTS THE BOOK—It clamps on bed or stands on table. Focuses every bit of light right down on your book! And all the while your drowsy mate can sleep in peaceful darkness. Table or clamp-on model in beige or bronze lacquer, $7.95. Chromium-plated, $9.75



KOMFOR-TABLE HOLDS THE FOOD—Place over bed or lounging chair. Adjust level to hold food or tilt to reading or writing angle. Sturdy metal but it weighs only 8½ lbs. Folds and fits into bureau drawer. Colors—green, ivory, maple, mahogany, $9.95.

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Fresh Russian Caviar lb.	$14.00
Stilton Cheese in Port Wine 8 ozs.	1.00
Green Turtle Soup with Sherry pt. tin	.60
qt. tin	1.00
Brandied Pears, Peaches, Figs or Apricots pt. jar	1.25

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BRINGS GOOD LUCK

Well wishers like to give their friends "Hotei," the grinning Oriental God of Happiness, Contentment and Prosperity. Made of Chinese porcelain—turquoise blue or white—he is 3½" tall and is enclosed in a shrine covered with exquisite antique embroidery. $5.00

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Above "Protecton" Bowl Covers

does your refrigerator have "halitosis"?

Tested and Approved by Good Housekeeping Institute

Keep strong food odors away from delicate foods in your refrigerator. Slip one of these clever "Protectons" over every bowl or dish. They're made of washable airtight *oil silk*, with Lastex bands which hug the dish tightly.

These oil silk covers prevent the strongest odors, even garlic, from escaping or entering. They help your foods stay moist, prevent drying-up. Wonderful for preserving left-overs, salads, and canned goods in their original savory freshness until wanted. Also made in a handy zipper bag style for meats, fruits, and vegetables.



Above: "Evr Fresh" Zipper Pouch

Below: Jelly Glass and Bottle Covers



Here is a complete kitchen outfit:

Bowl Covers, set of 3 sizes	69¢ per set
Platter Cover	19¢ each
Zipper Pouch	69¢ each
Jelly Glass Covers, set of 6 sizes	59¢ per set
Zipper Pouch for bread, rolls, etc.	69¢ each

ALL TOGETHER FOR $2.75 (Worth $3.15)

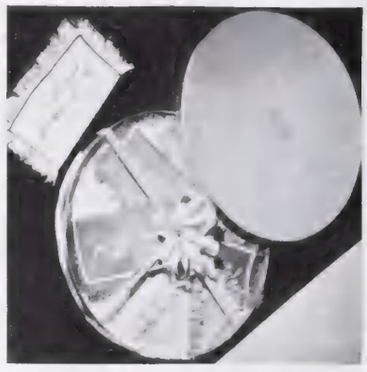
FREE— Your choice of an oil silk cover for electric toaster, or a tennis racket cover, FREE with every order amounting to $2.75. Order direct from:

BLOSSOM MANUFACTURING CO.
79 Madison Avenue, New York, N. Y.

window shopping



ILLUSTRATED are two lovely crystal urns made from molds of a hundred years ago. They would, we think, strike just the right decorative note in either a Victorian or Colonial room. The urns have the beautiful silvery snakeskin surface of Sandwich glass and are further ornamented with a festoon design in relief. They stand about 6" high and are most reasonably priced at $5 each. Plummer, Ltd., 7 East 35th Street, New York.



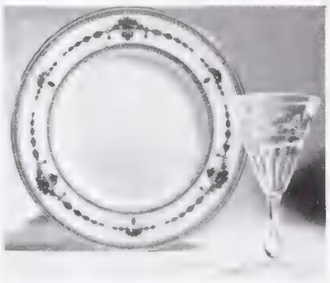
AS a gentle reminder to your guests, each one of these amusing, fringed cocktail napkins bears the provocative inscription "You Can't Take It With You"! These come in assorted gay colors, packed in a smart gift box that makes you think of a great copper penny. They'd be a perfect gift for your favorite hostess or a grand addition to your own cocktail party accessories. The price is $7.50 a dozen. Mosse, 750 Fifth Avenue, New York.



RIGHT now we're in a state of intense gratitude to the discoverer of a long awaited boon to womankind —a wave-setting lotion that would mitigate that mild form of torture known as being "under the drier." Ivan, one of New York's master hairdressers, has a setting lotion which dries a finger wave in less than ten minutes. Marvelous, too, for keeping hair well groomed at all times. $1.25. Ivan, 714 Fifth Avenue, New York.



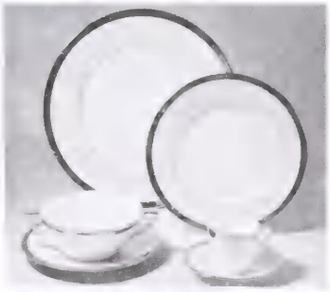
Lenox Chippendale in raised enamel colors. Dinner plates, $52 a doz.; English crystal goblets, $58 a doz.



Vendome by Lenox, in raised enamel colors. Dinner plates, $46 a doz.; Swedish crystal goblets, $35 a doz.



Minerva by Lenox done in raised enamel colors. Dinner plates, $50 a doz.; crystal goblets, $14 a doz.



Terrace by Lenox. Polished platinum bands. Dinner plates, $58 a doz.; soup cups and plates, $77 a doz.

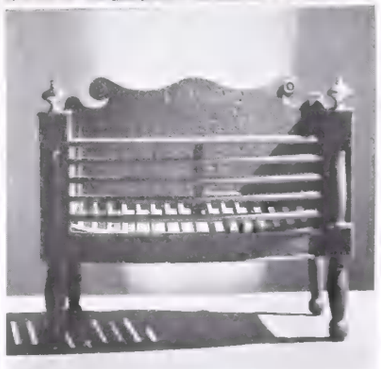
LENOX CHINA

Here is china bound to bring new grace to gracious homes. Enchanting new patterns created by that master of ceramic art.. Lenox.

OVINGTON'S

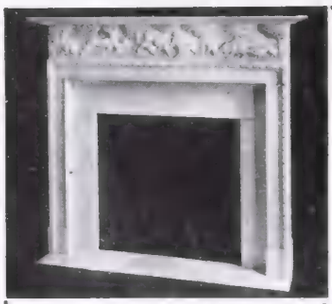
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COLONIAL BASKET GRATE
WITH SOLID BRASS KNOBS
21" wide x 18" high & 8" deep
Price: $25.00

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Hardware : Weathervanes : Signs



An interesting Early English Mantel

The depth of the Hunting Scene carved on the frieze is emphasized by the mellowness of the cream white marble.

Mantels of Character

We eagerly welcome your comparison as to price and craftsmanship on our wood as well as our marble mantels.

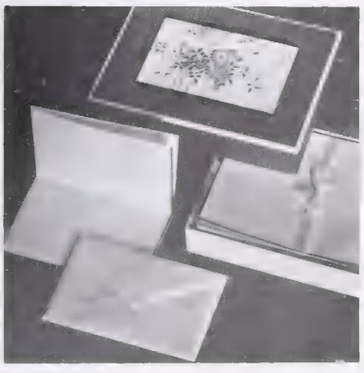
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251 EAST 33rd ST. &
620 LEXINGTON AVE., N.Y.C.

Ye Olde Mantel Shoppe Inc.

window shopping

ALL little girls love a princess—and now they can have one to play with! Here is H. R. H. Princess Elizabeth, bedecked in her pink silk coronation dress—puffed net sleeves, blue sash and all. Around her pretty blond curls of real hair she wears a circlet of rosebuds. She is as lovely as her prototype and each small girl who beholds her is going to get the thrill of her tender years. $6.75. F. A. O. Schwarz, 745 Fifth Avenue, New York.





YOUR choice of letter paper becomes a measure of your good taste and reflection of your personality. So it pays to spend a little thought on its selection. Here is Eaton's attractive Japanese series. This is a French Madras paper in an interesting weave having delicate narrow borders. Japanese prints embellish the wood veneer boxes. This and other papers will be found at Stern Bros., 41 West 42nd Street, New York.

AT a shop famous for an unlimited variety of porch and sunroom furniture we selected the chair illustrated. This will give you an idea of the nice things you'll find there. The chair is well designed and made of natural rattan. You may choose its upholstery from an assortment for indoor and outdoor use and may purchase the same model in a 3-piece set. Grand Central Wicker Shop, 217 East 42nd Street, New York.





glamorous crystal settings for the bride's party table.

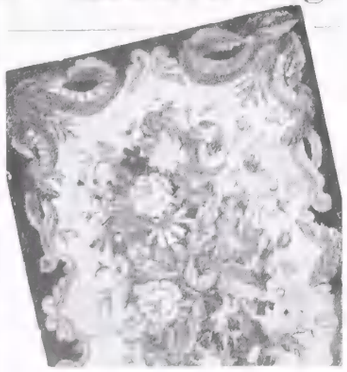
crystal fruit pyramid	25.00
heavy luminous crescents	6.50 ea.
oblong flower troughs	3.00 ea.

6½" × 2¼" × 2½"

pitt petri

501 madison ave., new york city
378 delaware ave., buffalo, n. y.

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★ THE most beautiful of the old Colonial designs. Hooked with the old-time hand hooks. Historic designs, reproductions of Metropolitan Museum rugs. Also HAND-TIED CANOPIES. "Lover's Knot" and other Colonial coverlets.

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★ For seventy years Colby's have rendered a unique furnishing and decorating service—a complete service. . . . This includes everything for the livable interior, from the planning of the floor arrangement and the color scheme, to the finished room with its furniture, floor coverings, draperies and accessories. Our organization has become known as a source of authoritative style information.

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Double bed . . late Egyptian period
Twin beds . . Louis XIII
Beautyrest Twins . . the 1930's

The overwhelming acceptance of Beautyrest Twins . . Simmons Twin Beautyrests attached to a single head board . . has started a bed revolution! Head boards (period or modern) are custom upholstered in satin, taffeta, quilted velvet or chintz; Beautyrest mattresses, at Hale's, are custom-built, firm, medium, or soft, as you desire.



HOUSE OF BEAUTIFUL BEDS

Hale's

420 MADISON AVENUE

Beautyrest Twins (illustrated): Provencal Louis XV head board, velvet upholstered; matching spread in any color; equipped with twin Beautyrests; two box springs. Complete, $285.



Blanket Cover de Milan—The soft lustrous splendor of this Lace and Satin Blanket Cover harmonizes gracefully with the quiet luxury of the boudoir. Entirely hand-sewn and bordered with the finest ecru Milan lace, this exquisite piece comes in peach, ivory, white, blue, maize, ecru. Special shades upon request.

Single Bed . . . $49.75 Double Bed . . . $59.75
Matching Pillow Case 19.75



Leron
LINENS & LINGERIE
745 FIFTH AVENUE
NEW YORK CITY
NEWPORT
PARIS

window shopping



THE new eight piece matched Pyrex set consists of a double duty casserole and six custard cups. Well designed with a rimless graceful lip, the cups are as thin as table glass and are therefore not only perfect for baking but dainty enough for serving. The cover casserole is really a pie plate, thus giving you two individual baking dishes when needed. $1.45. Hammacher, Schlemmer & Co., 145 East 57th Street, New York.

THE fruit set illustrated is one of the loveliest we've seen. This is made of fine Royal Copenhagen earthenware. Each plate is decorated with a different variety of fruit, hand-painted and so luscious looking you might almost try to eat them by mistake. The borders on the plates are pale green. The bowl is $15 and the plates are $13.50 for six. You will find them at Georg Jensen, 667 Fifth Avenue, New York.



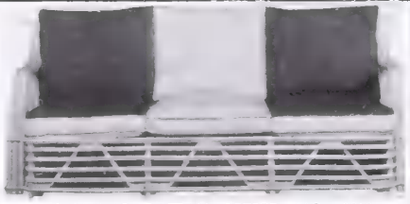


WHETHER you're a bride or just one of the fall moving brigade, you're bound to be pretty busy with all the numerous details of getting settled in your new home. So we've tried to help you with one problem at least, by showing you this matching hamper and wastebasket that comes painted to order to fit in with your new color scheme. Order from New York Exchange for Woman's Work, 541 Madison Avenue, New York.

HERE is a convenient and very inexpensive addition to your personal stationery. A post card which comes in smart shades of blue, green, lavender, granite gray and white, with your name and address attractively printed across the top to save your time and prevent mistakes. Delivered anywhere by The Burton Press, 235 Nepperhan Avenue, Yonkers, N. Y. Prices: $2 per 100; $3 for 200 and $4.50 for 500.



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COMFORTABLE ARM CHAIRS TO MATCH.

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GRAND CENTRAL WICKER SHOP, Inc.
217 EAST 42nd STREET NEW YORK CITY
BETWEEN 2nd & 3rd AVENUES • MANUFACTURERS

window shopping

YOU, as a modern hostess, will appreciate this new teakettle made by the Chase Brass & Copper Company. It is equipped with an electric heating unit so that you can make tea right at the table. Its full capacity, 1½ quarts, can be brought to boil in about seven minutes. You will like its spherical shape and the fluted handle that follows the contour of the kettle. Lewis & Conger, 6th Avenue at 45th Street, New York.





FOR travellers returned from Italy these Neopolitan figurines are happy reminders of the gay markets and picturesque vendors of that country. They stand about 9½ inches high and are made of terra cotta. The colors are natural but in subdued tones. This pair is only one example from a delightful group—all different but all in the same character. The price is $7.50 a pair, plus postage. Carbone, 342 Boylston Street, Boston.

FOR all those interested in photography (and that seems to include just about everybody nowadays) this is a book to interest and inspire. There are over 100 prints, each one a masterpiece of the camera. Full data given with each plate as to camera used, lens, film, etc., makes the volume of value to amateur and expert alike. Order "Modern Photography" from The Studio Publications, Inc., 381 Fourth Avenue, New York.





THE new Anyheet Control Silex has been designed to meet that age-old problem, stragglers-in-for-meals. It's all very simple. After the coffee is made, you set a dial which keeps the coffee at drinking temperature as long as you want it. Because it never cools, the coffee never loses its flavor and because of this you become known as a paragon among housekeepers and hostesses. Macy's, Broadway at 34th Street, New York.



23 pieces
$6.80

Complete breakfast service for two. Finest Carlsbad China, in the new and popular ALL WHITE

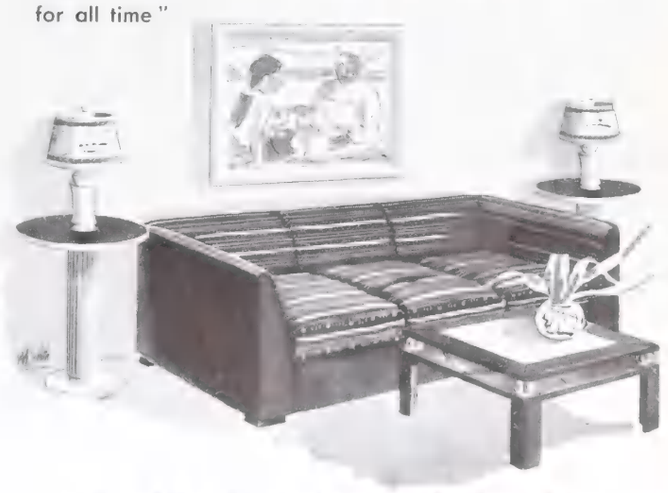
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WE do! And we specialize in them! All sorts . . . linen, dress, clothes, game, entrance, and what you will. More than that, we'll plan them for you—equip them—and turn them over to you ready for action. It's a definite part of our business, together with equipping smart looking, workable kitchens and distinctive bathrooms. Tell us your problems and see how handsomely we solve them.

Write for housewares booklet "H"

HAMMACHER SCHLEMMER
145 EAST 57th STREET — *Since 1848* — NEW YORK
One block East of Park Avenue

window shopping



WHETHER you're a lover of horses or not, you'll want these bookends. There's a quality of distinction and smartness about them that will appeal to the most discriminating searcher for unusual accessories. The spirited heads with their sculptured beauty are really of carved wood in an ebony finish. Suitable for almost any type of room. You will find them at Ovington's, 437 Fifth Avenue, New York.

HOUSES that look so friendly by day often assume a falsely forbidding air at night. You owe it to your friends and neighbors, as well as yourself, to see that there's a light beside your door that beams a cheery welcome. Here is a lantern of authentic Colonial type. The feeling of olden times is carried out in its weathered brass which the makers say will never rust. This is $15. James R. Marsh, Inc., Essex Fells, New Jersey.





DO YOU need a magnifying glass? Then you should get the Pike "Flash-o-Lens", which magnifies and illumines the object at the same time. This is an invaluable aid to all those who must tax their eyes on small print or other minute matter. The light is placed in the handle in such a way that while it illuminates clearly it does not shine in the eye of the observer. Order this from Paul A. Gowell, 13 East 40th Street, New York.



Important piece... circa 1780

This one of the many fine historic old pieces we have recently imported from the far-flung corners of Europe. On in the Murray Hill Shop, on the Seventh Floor

Lord & Taylor

Wisconsin 7-2000 . . . Fifth Avenue at 38th Street

Floral Printed
CREPE BLANKET COVERS



Beautifully lace trimmed and fully tailored, they lend a note of luxury to the bed and protect the blanket as well. Trimmings on three sides and two insertions are of Breton type lace. Corners are hand-mitred with exacting care. Colors: Peach, Maize, Pink, White.

Single Size
$8.75
Double Size
$9.75
Distinctive 14-inch, three-letter monograms in round, kite or diamond designs . . . $2.50 additional.

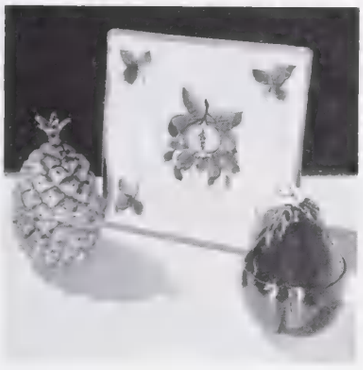
Mail and 'phone orders receive Prompt and Careful Attention

McGibbon
49 East 57th St. · New York · Plaza 3-1800

window shopping

HURRICANE lamps continue to be extremely popular, lending as they do an authentic note of the past to Georgian or Victorian rooms of today. Here are some of frosted glass with Waterford type cutting. They stand 10 inches high and may be used with either real or electric candles. Particularly suitable for a mantelpiece or a hall table. $12.50 a pair, or $14.50 if electrified. Reits, 613 Lexington Avenue, New York.





IF YOU like Italian pottery, and pretty nearly everyone does we think, you'll want the eggplant and pineapple compotes shown in the picture. Along with the square plate they'd make a most original setting for the first course of a luncheon, or they can be used solely for a decorative note. In natural coloring. The pineapple is $1.50 and the eggplant $1. The 8" plate is $1.25. Carbone, 342 Boylston Street, Boston.

FOR that really important wedding present, sterling silver comes first to mind. Combining as it does enduring beauty and everlasting usefulness, sterling still remains the perfect expression of our good wishes for the happy couple. The handsome fruit bowl shown here is a piece that any bride is sure to be delighted with. Notice the rolled border and fine pierced edge. Galt & Brother, 607 13th Street, N.W., Washington, D. C.





Royal Copenhagen Porcelains have been gracing the homes of kings and the common man, alike, since 1779. If they are used on the dining table or if one single lovely figurine is chosen as the focal point for an entire room . . . that room and that home are richer indeed. The Royal Copenhagen potters have made their porcelains unmistakable by exquisite colors, a rich lustre and an excellence of detail. Figurines may be had from three dollars, while lamps with specially designed shades are available from thirty dollars. We would be happy to write you of the Royal Copenhagen collections now being displayed throughout the United States. May we send you our book of gifts?

GEORG JENSEN

667 FIFTH AVE. NEW YORK



CALIFORNIA FRUITS

Selected New Crop



SENT ON APPROVAL
10-lb. Family Ass't.
Delicious SUN-RIPE Fruits
Packed in 2 Redwood Boxes

2½ lbs. LARGE WHITE FIGS
2½ lbs. CALIFORNIA DATES
2½ lbs. MAMMOTH PRUNES
2½ lbs. WHITE RAISINS

$3.00 Express Prepaid

Send no money now. Pay me after you taste them. If they are not the most delicious dried fruits ever eaten return them at my expense. **Use coupon below.**

Canoga Farms, R.F.D. 4, Reseda, Calif.

Gentlemen, kindly send me your special family size assortment of SUN-RIPE fruits all charges prepaid.
If after sampling the fruits I am not entirely satisfied I will return the rest to you at your expense, or I will send you the $3.00 by return mail.

Name.....

Address.....

City..... State.....

Bank or other reference.....

If you wish to send check with order I will include free a sample of my delicious DATE-NUTS.

FIREPLACE EQUIPMENT



ENGLISH CHIPPENDALE GRATE

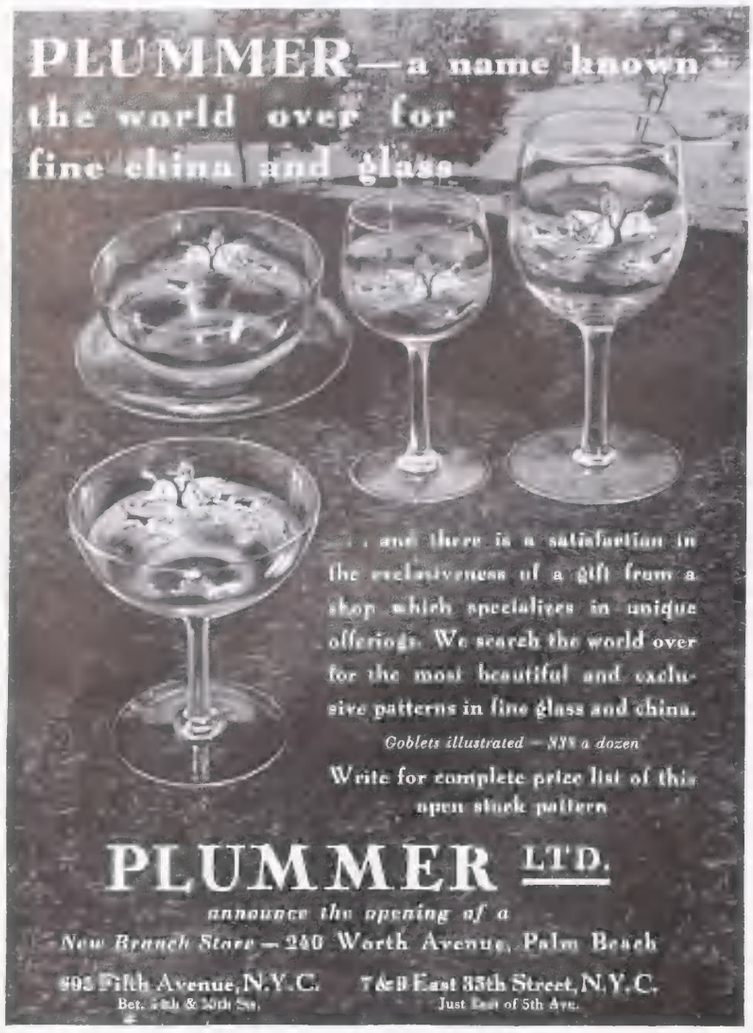
in brass and steel, 20 inches wide, 21 inches high..... **$85.00**

Folder showing other handsome grates upon request

We also have mantels, andirons, Franklin Stoves, and fire screens — including our patented curtain screen.

Edwin Jackson INC

175 EAST 60th ST. NEW YORK



window shopping



THE best is none too good for Baby, and whether you are a proud parent or just a doting relative you'll want to get your little angel the carriage cover and matching pillow we show you in the picture. Of heavy white ribbed taffeta, with trapunto decoration of palest green and yellow daisies, this carriage set is really exquisite. Handmade, of course, and reasonably priced. Grande Maison de Blanc, 746 Fifth Avenue, New York.

HERE is another solution to the wedding gift problem, that is, if you can manage to relegate your own acquisitive instinct to the background. Because when you see this sugar bowl, cream pitcher and matching tray you're going to want them for yourself. These are English plated silver on copper, with fine gadroon borders and handles exquisitely mounted with leaf design. Olga Woolf, 509 Madison Avenue, New York.





FOR years we've been fascinated by those little swirls of butter served in the better restaurants about town. Now, we're happy to say, we've found out how it's done. We imagined it was a pretty tricky process but it seems that all that's necessary is to take a shaper like this, dip it in hot water and then draw lightly over a solid piece of butter. It's as simple as that. Get one for home from the Bazar Francais, 666 Sixth Avenue, New York.

"Texture Tuft"



FASHION NEWS FOR BATHROOMS by Waite

They're the answer to a customer's prayer for something new in bathroom rugs! Waite, makers of fine rugs for years, created this smart design especially for Field's . . . in a range of ten colors and lots of sizes for bathroom *and* boudoir. The thick, wavy texture, with an inset pattern in two blended shades of the same color, is a tricky bit of tufting. The rugs are preshrunk and washable, of course.

10 colors: hydrangea blue, navy, dubonnet, beige, jonquil yellow, light green, dark green, coral, orchid, turquoise; also all-white.

Typical sizes: 20 x 30, $4.95; 24 x 48, $7.95; 30 x 60, $12.75. Bath mat and lid cover to match, $5.75 set.

Address orders to our Personal Shopping Bureau

MARSHALL FIELD & COMPANY

Chicago



Made in England

Silver on copper. Double lipped sauce boat of interesting and unusual design.

$15.00

Olga Woolf

509 MADISON AVENUE, N. Y.

PLaza 3-1401

FOR SALT and PEPPER ENTHUSIASTS



The newest smart designs for your fall table are presented in these amusing sets of salt and pepper castors.

King and Queen (height 5⅛") . . . $3.25 pr.
Skaters and Cowboys (height 1¾") . . . $2.25 pr.
Tim and Effie-May (height 2¼") . . . $1.25 pr.
Cactus (height 2") . . . $1.25 pr.

Express Collect

PERSONALITY DECORATING INC.

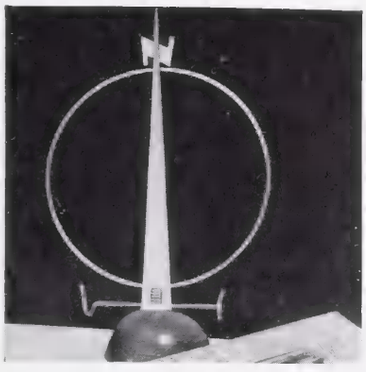
142 EAST 57th ST., NEW YORK

Plaza 5-0866

window shopping

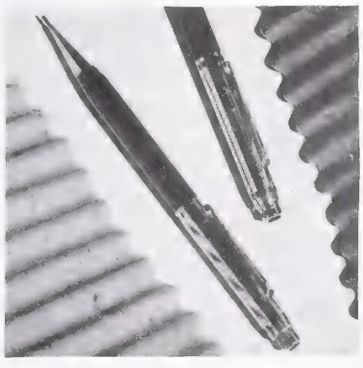
AT a fascinating new shop filled with decorative accessories we found these glasses. Charmingly decorated with hand-painted flowers of several varieties, they'll be sure to inspire you with new plans for lovely table settings. The flowers are: daisies, poppies, cornflowers, lilies-of-valley, bleeding heart and forget-me-nots. Choose your favorite or mix them. $1 each. Mary Louise MacNamara, 154 East 74th Street, New York.





NOW you can enjoy your morning paper in comfort without fear of having one corner of the paper in the morning coffee while another portion gracefully scoops the butter from the toast. Revere's "Breakfast Pal" holds your newspaper or magazine erect at an easy reading angle, while the upright prongs keep the pages from turning until you're ready. A boon to early morning readers. Altman's, Fifth Avenue at 34th Street, New York.

THE new Eversharp Repeating Pencil works like a charm. In half a minute it can be filled with enough lead to last for half a year. Just put in 15 leads, then forget about replenishing it for months. When you want a new lead you need only press the top of the pencil with your thumb. Black with rhodium plating, $2. Dubonnet with gold plating, $3.50. Saks-Fifth Avenue, Fifth Avenue at 50th Street, New York.





Interesting Reproduction—
Lovely Antique Finish.....$29.00
Ruby Glass Vase—6" high....$ 2.25
Glass Cigarette Box and Tray,
Hand Painted Poppy Design $ 2.50

Antiques and Decorations

Mary Louise Macnamara
154 East 74th Street New York
BUtterfield 8-5575

SWEDEN HOUSE



After Dinner Charm

in this exquisite coffee set of Hackefors China, with flashes of gold, black, subtle terra-cotta—a superb gift. This service for six, $40.00.

Other after dinner sets at lower prices.

6 WEST 51ST ST., NEW YORK

Eleanor Beard INC.
presents NEW THOUGHTS in
HAND QUILTING
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"TILOWEB" Bath Sets
(*May be ordered by mail*)

PEACH NILE MAIZE BEIGE
POWDER BLUE WHITE
TURQUOISE

5 piece monogrammed bath set
$14.75

13 piece monogrammed bath set
$33.00

Transformation Scene

A SIMPLE and inexpensive way to freshen and change the whole appearance of your bathrooms this Fall is to utilize the almost magical effect of a "TILOWEB" Bath Set. The individually designed monograms add a further color note to complete your color ensemble.

The beauty of color and weave in TILOWEB is matched by their practical qualities—a friction surface, high absorbency and liberal size, that give a quick, invigorating finish to the bath.

730 FIFTH AVE.
NEW YORK
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478 POST STREET
SAN FRANCISCO

mosse Linens

Sign of the Craftsman at his Shop near the foot of Beacon Hill

GEBELEIN SILVERSMITH

Hand-made sterling silver flat-ware after the manner of famous 18th century makers—notably Hester Bateman, woman silversmith of London, and Paul Revere, versatile patriot of Boston—Each piece individually wrought like the rare antique specimens in museums of art.

Authentic variations are furnished according to preference—plain in unadorned simplicity, or engraved with zig-zag or feathered outline. Initialling for either composition is appropriate in Roman or linked script of the period; as illustrated. Price list on request.

79 CHESTNUT STREET, BOSTON, MASS.

window shopping



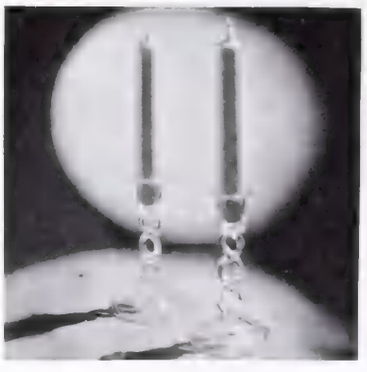
YOU will be happy to know that cherished family portraits, faded and ruined by time, can be restored and reproduced with accuracy and safety. Curtis & Cameron, originators of the famous Copley Prints, will take your old portraits (of whatever type) reproduce them and send them back to you as beautiful pictures you will be proud to have in your home. Write for full information to Curtis & Cameron, 221 Columbus Avenue, Boston.



ESKIMOS have igloos but they never saw one like this. This little model takes the name, but its purpose is entirely different, as you may be able to guess. When you want cracked ice and plenty of it, Igloo will turn it out chipped or shaved to suit your preference. If the ice is to be shaved you lean hard on the handle. A gentler pressure chips it up fine. Igloo costs $2.15. B. F. Macy, 474 Boylston Street, Boston.



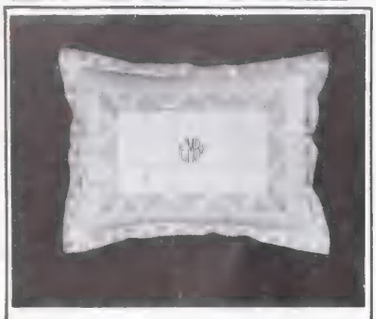
IMAGINE a vanity that you can keep always in your car, out of sight behind the visor until you want it, then unsnap to find all your beauty aids right at hand. It also has a compartment for those odds and ends men can carry in their pockets but which women never have any place for. The Auto Visor Vanity costs $1.85 in gray leatherette, $5 in gray suède. Order from Robert W. Kellogg Co., Springfield, Mass.



THERE is something about Swedish design that always pleases the eye. These lovely 9" candlesticks of Vogel crystal are no exception. A pair of these would make a grand wedding present and one that's sure not to be duplicated. They are $12 a pair, but if you wish you may order them singly. As a nice gesture, send along some candles to fit. $1.80 a half dozen in white, yellow or turquoise. Edgren Studio, 472 Boylston Street, Boston.



RUSSIA is a busy modern country today, but there's one thing from the past every Russian still clings to. That's the samovar. And for those of us Americans who can still find time to relax over a cup of tea, there's no more delightful way of serving it. Practical, as well, is the brass samovar shown here. Although it is a copy of an old one, it is electrified and has a capacity of 8 cups. Daniel Low & Company, Salem, Mass.



Very fine hand hemstitched, white linen boudoir cases, daintily trimmed Binche lace. Embroidered with attractive monogram, as illustrated, only $5.95 complete.

Silk covered down filled pillows to fit, $2.75 each—all colors

WALPOLE BROTHERS INC.
Specialists in Linens
587 Boylston Street Boston, Mass.
also 1529 Connecticut Ave., Washington, D. C.

SILVER STARS



Inexpensive Modern Pattern
OPEN STOCK OR SETS
Tea Cups and Saucers $6 doz.
Plates—Dinner $6 doz.—Butter $3 doz.
Eared soups or cereals $4 doz.
Covered Bouillons—$15 doz.

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34 Newbury Street
Summer Shop Magnolia
Boston Massachusetts

OVER 400 UNUSUAL GIFTS
Selected from the Whole Wide World

Mediterranean baking shells, Bohemian pins, Hungarian boxes, Cape Cod products, handkerchiefs from Ireland, gardeners' gadgets, perfumes from England and France • Handy purses, beauty gloves, smoke sets, "Fun for the Family", toys, games, puzzles • Ski-skates, little pillows, little pat-yourself-face beautifiers • "Cozette" scuffs, Paisley print shawls, monogrammed napkins, holiday greeting and message cards, gift wrapping sets • Moccasin slippers, English toast racks, a table with one leg, Dutchman's dish rack • Trays, sizzling platters, picnic grill, "Indian bedspreads", bird houses • Old silk bags and corsets, a gift for the cat, candlesticks, lamps, Leather cuff links from London, bellhead guards, a man's manicure • Handy reading magnifiers, weather forecasters, and hand wrought mountain made things



The NEW KELLOGG Catalogue

is full of unusual and surprising "Finds"—all personal and charmed for your buying pleasure, more than 200 of 'em that are attractively assembled and ready to go into action (and into use) at your fingertips or at your complete satisfaction.

Write NOW for your FREE Copy
Robert W. Kellogg Co.
Springfield Mass
61 Hillman St.

A MODERN CHEST DESK



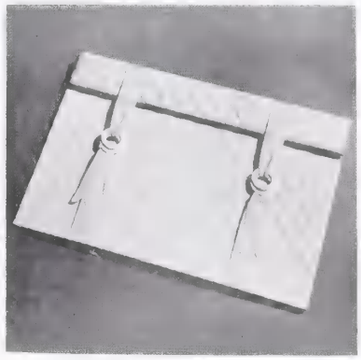
Solid rock maple. Top 36" x 15", Height 38".
Bleached maple finish.....$49.50 Express
Natural maple finish..... 45.50 Collect

Other pieces of this same group such as—bookcase—wardrobe—cabinet—may be used with this piece as a continuous wall unit.

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Complete modern interiors.
FURNITURE • FABRICS • ACCESSORIES
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65 Chestnut St. BOSTON, MASS. LIB. 1155
THE MODERN HOME

in New England

ONE of life's little problems is how to put freshly ironed linens away so that they'll emerge just as smooth and unwrinkled as when they left the board. To that end we show you this quilted taffeta pad for mats and doilies. With this, but not shown in the picture, comes a matching roll around which to wrap runners and scarves. The price of this set is $3.75. From Makanna, Inc., 416 Boylston Street, Boston.





THERE is no reason why bookends shouldn't be highly decorative as well as useful objects, and we are glad the designers of today appreciate the fact. For example, the ones in the picture. Waxed maple, in its natural color, makes the bases. The equestrian figures are black wood applied in a silhouette effect. Most unusual, and moderately priced. These are from The Peek-In Gift Shop, 124 Mt. Vernon Street, Boston.

IF YOU are looking for a wedding present that's sure to please, you couldn't do better than to consider this sauceboat. This is a reproduction of an old one and comes in either bright or dull finish sterling silver, with a handle of ebony. Since it holds a cup and a half of liquid it is a good practical size, quite large enough for a gravyboat, in fact. Smith Patterson, corner Summer and Arch Streets, Boston.





IT'S the small accessories that give a room real personality. Here's one that we think would lend charm to any room. A wall pocket of copper is overlaid with tin and then buffed so that the copper shows through with nice antique effect. The pocket is easy to put up, having a slot in the flat side which fits over a nail or push pin. This is priced at $3.65 for one, or $7 for a pair. The Artisans, 165 Newbury Street, Boston.

A GOOD-LOOKING coffee table, at a moderate price, isn't the easiest thing in the world to find. That's why we're delighted to show you this one, thus putting an end to your quest. In the Chinese Chippendale style, this has all the grace and well-balanced proportion inherent in a good reproduction. The wood is mahogany, the top leather. Size 19x32x17". Georgian Furniture Co., 238 Main Street, Cambridge, Mass.





STRIKINGLY EFFECTIVE
Opaque ruby and white Venetian glass table ensemble.
Birds $30.00 pair, bowl $8.50 each, assorted fruit $30.00 doz.

Carbone
342 BOYLSTON STREET - - - - - - - BOSTON, MASS.



ITALIAN POTTERY
Purple, yellow, red and brown fruits decorate this cream white sandwich plate and salad bowl edged in apple green. The bowl, 11" wide, is $2.75; the plate, 14", is $3.50. Together $6. Postpaid. Another plate, plain edged, comes in a blue and rose flower design. Our folder shows many other choice gifts . . . jewelry, bookends, trays and occasional furniture.
THE JOSSELYNS
123 MOUNT VERNON STREET, BOSTON

TALL WINE GLASSES
(Colored Bowls)
at
1/2 PRICE
Value Remarkable!
6½ inches tall, 4 oz. capacity. Appropriate for light, and specially Rhine wines.
Crystal stems and foot. Bowls in amber, yellow, amethyst or green. An intriguing gift.
SET of 8 $5.50 two of each color
Delivered anywhere in the United States
Jones McDuffee
367 Boylston St. Boston, Mass.

The Bride Entertains
with gracious ease when her linens are from Makanna's; proud in the knowledge that she has selected wisely and well! Makanna has, perhaps, one of the largest and most unusual collection of hand-made linens (both household and decorative) in the country.
Marghab tea cloth, sketched with water-lily appliquee embroidery. Colors: green, gold, peach, blue—36" with six napkins —$9.50 (45" $14.50; 54" $18.). May we send you our Bride's Book?
MONOGRAMS:—We will embroider any of our linens with your own personal monogram; or will submit designs for your selection.
Makanna Inc
The Trousseau House of Boston
416 Boylston Street



All our upholstered furniture is highest standard. Frames mortised and tenoned, second growth ash, with double conical tempered steel springs, hand tied.

Danersk furniture will be perfectly at home with your finest antiques, for our craftsmen maintain the same perfection of workmanship as produced the masterpieces of by-gone days. This skill and honest quality make Danersk pieces economical, and of lasting beauty.

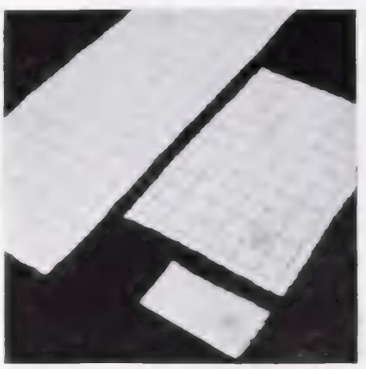
THE DANERSK CRAFTSMEN, Inc.
Post Road at Noroton *Stamford, Conn.*

window shopping



WHEN your guests see these Wedgwood service plates your dinner is bound to be a success from the start. Inspired by early American ware and executed in traditional Staffordshire blue, these might well become heirlooms of tomorrow. There is a variety of historical New England scenes to choose from, and the price of each plate is only $1. Jones, McDuffee & Stratton (founded 1812), 367 Boylston Street, Boston.

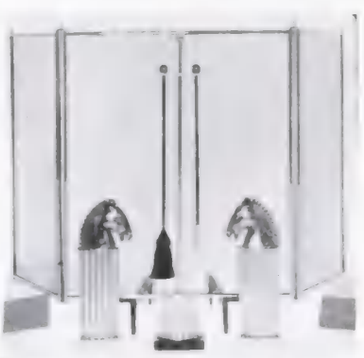
NOTE for brides. If you want to be really sentimental about this business of keeping house you should get this white linen breakfast set. We admit it looks like a lonely meal in the picture, but the set is really for two and the makers, with you in mind have named it "Bride & Groom." All hand-made with a three letter monogram, $7.50. Walpole Bros., 587 Boylston Street, Boston, and 1529 Connecticut Avenue, Washington, D. C.





IF YOU are looking for a tea set that's utterly charming, this one of fine German porcelain should end your search. Each piece is decorated with Alpine flowers in all the beauty of their natural colors. The background is white, banded in gold. The sugar bowl, cream pitcher and 8-cup teapot with its little flower knob together cost $10. Tea cups $7.50 for six, plates $5 for six. Cooley's, Inc., 34 Newbury Street, Boston.

NOW comes the best of seasons—a sun that's warm and an air that's full of zest. But when night falls a chill creeps into the air and that's the time to draw the blinds, light the fire and realize how cozy and nice home can be. For you seasoned moderns, we show a fireplace set to fit into your scheme of things. This, in a combination of aluminum and polished bronze, is extremely smart. From The Modern Home, 65 Chestnut Street, Boston.



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RESTORED • REPRODUCED

in The Copley Prints from old daguerreotypes, tintypes, faded photographs, snapshots, etc.



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They make treasured gifts to your relatives and are [illegible] against fire, accident, loss of [illegible]

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Copley Prints of Distinguished American Art—for over 40 years a hallmark of good taste in pictures for Gifts, Home, Schools—$2.00 and up.

Send 25c for catalogue—A Guide Book to American Art.

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Smart Gifts in Leather
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Novelties
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Shop from your own easy chair this Christmas! America's Oldest Mail Order Gift House offers you quality gifts that are *really different*—ranging from $1 up. We've spent all year gathering them from all over the world for you! Daniel Low's 70-year policy guarantees you satisfaction—or your money back. Two books—120 pages—sent free. Write today! DANIEL LOW & CO., 114 Essex St., Salem, Mass.



Sterling Silver Compote

With an especially graceful shape and contrasting interior lining of gold, this Compote is very substantial and is made with a choice of three designs on the top edge: Thread, Laurel or Grecian.

6½" tall, 6½" diam., AN EXCEPTIONALLY FINE VALUE AT $5.00

Other Styles Priced at $3.50 to $15.00

Smith Patterson
JEWELERS AND SILVERSMITHS
SUMMER STREET AT ARCH
BOSTON, MASSACHUSETTS

SWEDISH GLASS
ANTIQUE STYLE



A gay accessory to a dinner party. "Skål" and toast to your guests in Swedish glass. Decanters—tall $5.00 each, square $2.50 Glasses—stem 60c each, liqueur 40c each Swedish Punch glasses—40c each. Bisso Linen Cocktail napkins, emb. in red $5.40 a dozen.

EDGREN STUDIOS
472 Boylston Street Boston, Mass.



BACHELOR'S CHEST—1020-G

For the small apartment, reception hall or bedroom. All mahogany . . . fine hand carved detail. Pull slide with parchment leather top. Hand rubbed finish.

Size 35½" x 19½" x 31½"
A marvelous value at $112.50

Send 25c for 100-page Ill. Catalog

F.O.B. Cambridge

Georgian Reproductions
238 MAIN STREET CAMBRIDGE MASS

in New England

TO THESE copies of old Sandwich glass candlesticks the makers have added eight brilliant hand-cut prisms. They've even gone further and mounted the prisms on a removable bobêche so that the candlesticks may be used with or without the prisms if desired. Also, this bobêche will fit not only these candlesticks but any others you may happen to have. $2.50 a pair. R. H. Stearns Company, 140 Tremont Street, Boston.





FOSTER BROS. are noted for prints of every description. We selected two particularly lovely ones to show you. On the right, the botany print, so charming in itself, is perfect with its maple frame. This measures 8 x 11 inches and is $5. On the left, the gorgeous red camellia, framed in antique gilt, is $7.50. Size 10½ x 13½ inches. You'll find these and many others to suit varying tastes at Foster Bros., 4 Park Square, Boston.

OVER a hundred and more years ago "Basket of Flowers" and "Sheaf of Wheat" were favorite silver patterns. The beauty of these designs has endured through passing time and today we find them as charming as ever. It is welcome news to learn that they are being made once more for those of us moderns who love and cherish the traditional. Shown, "Basket of Flowers." George C. Gebelein, 79 Chestnut St., Boston.





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AT HOME



Above is a living room of a suite in the Hotel Pierre, at Sixtieth Street and Fifth Avenue, with an unusually charming atmosphere, and a sweeping view of Central Park and the lake from its windows



The Ambassador Hotel, at Park Avenue and Fifty-first Street is not only smartly but conveniently located. No two suites are decorated just alike



EMELIE DANIELSON

Modern décor in a suite in the Ritz Tower, at Fifty-seventh Street and Park Avenue. Indirect lighting around the back of the curved sofa and a charming color scheme add distinction to comfort

IN MANHATTAN



F. S. AINCOLN

The living room of one of the larger suites at the Hotel St. Moritz, on Central Park South. Here is a room large enough to hold a grand piano comfortably and make a perfect background for entertaining



CHARLES E. KNELL

A living room of a suite at the Hotel Navarro, at 112 Central Park South. The Georgian period makes a background of great comfort and elegance



Another living room of a suite in the Ritz Tower. The entire fireplace wall is mirrored, as is the table top. Black-shaded lamps have mirrored bases. Notice the smart striped upholstery and white rug

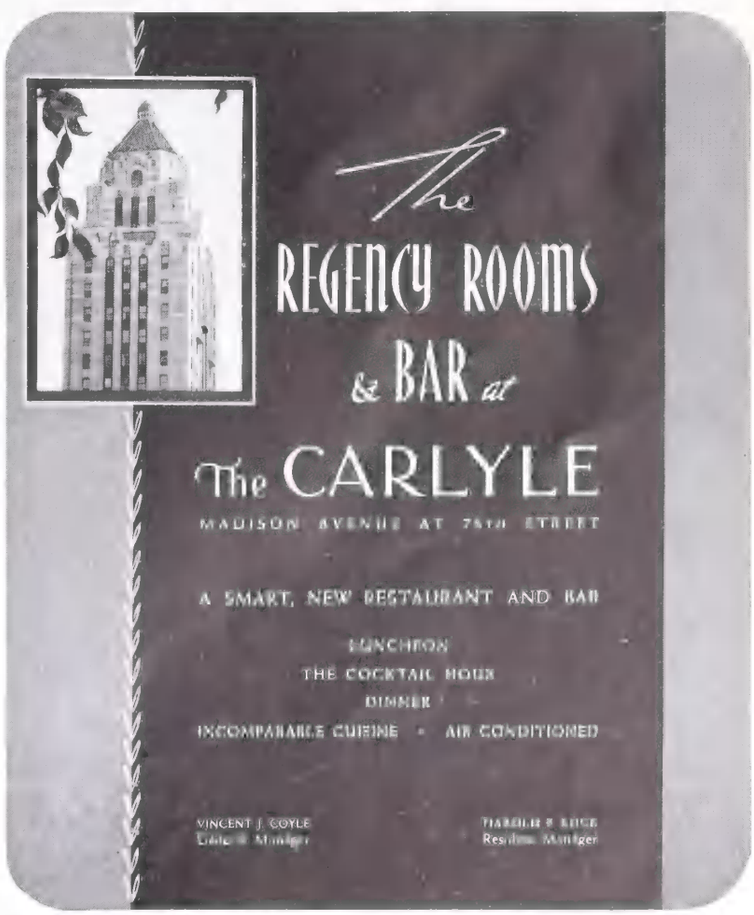


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TRAVEL IN GERMANY OR REGIONAL BOOKLET NO. 86—GERMAN RAILROADS INFORMATION OFFICE, 665 Fifth Avenue at 53rd St., New York.

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HERE, not far north of Manhattan in Westchester County, is rolling countryside, for the most part open and sunny, with fine old orchards which were there in the days of Moses Taylor, and Annandale Farm. There are ambitious hills and deep glens, and among them are fine patches of rich woodland. It is, for the home owner, virgin country. It gives him opportunity to plan every detail of his homestead for himself. His reaction, in numbers and attitude, reflects the growing public desire for more land, greater privacy, space for gardens and for the children to roam in without fear of modern traffic and hurly-burly.

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The two pictures above and below show you, in general and in particular, the character of the place. With the suburbs in and around New York City becoming yearly more and more congested, it is small wonder that many people are tempted by country such as this. Small wonder, too, that they inevitably seek this development when they go home hunting.



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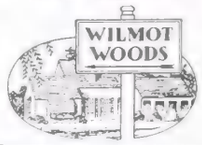
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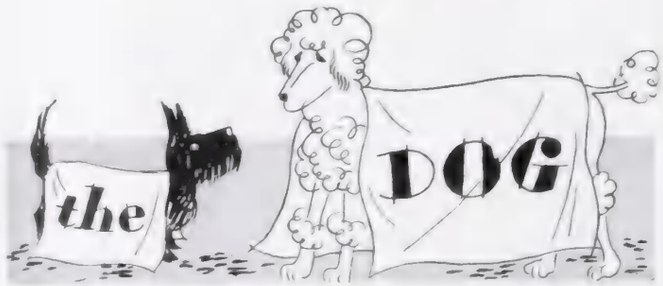
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by HENRY RICHMOND ILSLEY

WORKING DOGS. Man has always adapted to his especial needs various types of dogs. As his requirements changed, different kinds were selected for specific purposes. Even without a foundation of historical fact, it is easy to visualize the processes in the evolution of man and dog. For procuring food, the first necessity, the man and the dog formed a partnership. In the course of time the man chose the fast dog to pursue wounded game and the one with the keenest nose for trailing. For the larger and more dangerous animals the man selected the bigger and more powerful dog to harry and bring down the quarry. We can thus understand the development of the greyhound and wolfhound types. Later in this process the man made himself a permanent home, cultivated the land and acquired domestic animals. For the herding of his flock and for their protection against wild beasts his requirements called for still another type of dog, one with more intelligence, courage and devotion to his master and his charges. The varying characteristics in the dog followed a natural process of selection: those most closely approaching the man's needs being retained, the others being discarded. Almost simultaneously another factor entered the situation. This was the necessity of a guard for the home and family against attacks by human enemies as well as wild beasts. Thus eventually was developed the shepherd dog and the guard dog. Both duties at first were assumed by the one kind of dog. Constant companionship with humans in the home resulted in increased intelligence in the dog. These results are the same today as they were ages ago. This month we take up the working dog division, with special reference to the various breeds of shepherd dogs.



Collie—Ch. Master Lukeo of Moranda



German Shepherd—Grand Victrix

COLLIES. We have no knowledge of the beginnings of the use of the dog for guarding and herding sheep. Various shepherd breeds were evolved in different lands through selection and environment. Best known of all is the collie, used in Scotland for centuries, and whose family tree undoubtedly had its roots in the earliest of sheep-herding dogs. There are two varieties of collie—rough-coated and smooth-coated. The latter is seldom represented on the bench in this country today. The rough-coated variety of the present day has been greatly refined from the coarse dog of many years ago. He is a beautiful and stately animal, distinct from any other breed. His whole outline indicates strength, speed and endurance, while his face denotes intelligence and character. The collie stands 24 inches high and weighs about 60 pounds. His beautiful coat is his greatest attraction.

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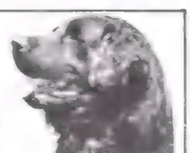


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KUVASZ. Here is another ancient breed whose origin has been traced back to Tibet, a massive and an impressive dog. He measures about 26 inches and in movement suggests strength and activity. In his present form he was developed in Hungary where, in the fifteenth century he was the guard and companion of royalty. Later he became a herder of sheep and cattle. He is pure white, with a long coat. The Kuvasz was introduced into the United States only recently and has not made a great deal of progress.

BRIARDS. The sheepdog of Brie is a very old French breed, found all over that country as herder of the flocks. He is between 23 and 27 inches in height, with a long, stiff coat of dark solid colors. He has two dewclaws on each hind leg. He is a strong and lithe animal well adapted for the rigors of his outdoor duties. During the war he was used in liaison work and his numbers so diminished that it was difficult to obtain good specimens. The breed is little known here and has never become popular.



Briard—Ch. Nick du Fief Royal

SHETLAND SHEEPDOGS. A diminutive of the collie, the Sheltie possesses all of the beauty of body and brain of the larger dog. The type of the Sheltie has now been fixed on both sides of the water. The standard calls for a dog from 12 to 15 inches in height. The name derives from his home in the Shetland Islands, North of Scotland, where from time immemorial he has been the working sheepdog. The Sheltie is gaining in popularity. He is an excellent watch dog and has a most lovable disposition.



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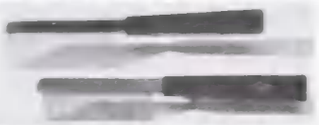
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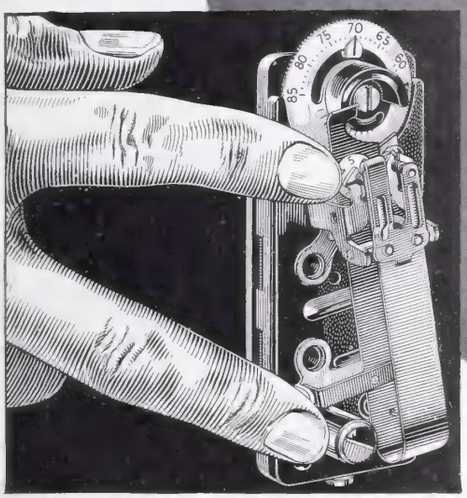
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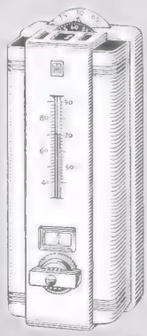
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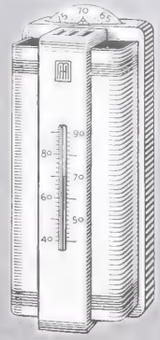
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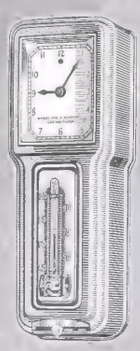
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OCTOBER, 1937



NEXT MONTH

• For our November cover, Paul Outerbridge, Jr. has brought together symbols of the harvest and worked them into a composition which we think is as stunning an impression of the season as we have seen. You see it above in black and white, and you will appreciate the dramatic beauty of its rich colors when you see it on your HOUSE BEAUTIFUL next month.

• On this month's cover, the bride and groom have returned from their honeymoon to their new house. The bride has chosen gray wall paper, striped in yellow and silver, from Imperial Wallpapers. The blonde console table and mirror are from Milch and Son. The wing chair is from W. & J. Sloane. Lamp and vases are from Décor, as is the picture on the wall. The largest suitcase comes from Oshkosh; the other luggage and the umbrella from Mark Cross. The tennis racket is from Abercrombie and Fitch.

• As food for thought on November evenings we are continuing the story of Good Building which began in the September issue. The introduction was chiefly concerned with foundations and framing. The November story has a great deal to say about carpentry, insulation, heating, gas, water and electrical lines which must be laid at this time.

• To young brides, the whys and wherefors of decorating a home are often puzzling. With this in mind, HOUSE BEAUTIFUL is beginning a series on decorating in November. The first article is a general survey. The other articles will be concerned with color, fabrics, wall papers, floor coverings, lighting fixtures and all the dozen and one matters which make up the final stage setting of your home.

KENNETH K. STOWELL
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Associate Editor

HARRY M. DUNLAP
Business Manager

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These views show the home of Warren R. Winn, Orlando, Florida. Walls and floor are of concrete. Maurice E. Kressly, architect; A. W. Spinney, Inc., builder.

"To talk of many things;"



of BRIDES . . . Twice each year, once in the spring, and again in October, we think especially of the homemaking needs of the bride. But each and every month she will find in our pages something helpful, some interesting idea to adopt, or to adapt, for her own home. Creating a new home is such a fascinating venture we always envy those who are just charting their course. For everything is new, or almost everything, and there is the fun of planning the sort of environment which will give the most lasting joy. There's the adventure of searching for just the right pieces of furniture and fabrics, for just the shade and hue to add the color notes that will make the new home sing. It's exciting, for it's the time when the style, temper and tone of the new home is being established through the purchase of so many permanent possessions. Things are surprisingly permanent, too, even when bought budgetwise with the thought of later replacement. Of course, things do wear, but then one hesitates to do anything with them but relegate them to other less important rooms. You know how it was at home. So this is the one great opportunity to select those things you can live happily with for a long, long time (like a husband). Therefore, choose wisely, not merely something that strikes your fancy, but things you'll really enjoy using —comfortable things, things not extreme. Above all, be sure they are well-designed and well-made, backed by those whose reputation you respect, whether you are selecting silver or sofas, chairs or candle-sticks, a rug or a radio. Perhaps that means fewer things but better, and then they'll always be prized possessions.

of POSSESSIONS . . . As I wrote "prized possessions" I wondered just what made them that. I've just said "comfortable things," "well-designed and well-made." That's a start, but it's not all by any means. If we think of those things which we especially prize to find out just why we cherish them we may find much more than a simple answer. We may find a revealing index of our real tastes, of our capacity for appreciation. And thinking about our possessions thus may even increase our intimate personal enjoyment of the beautiful things we have, or hope to have.

Of course, we prize some things most because of their associations, the people or the incidents which we consciously or unconsciously associate with them. I prize the cherry desk my great-great-grandfather made, the quaint painting grandmother did when a girl. Things of little intrinsic worth often have a great sentimental value for us, though usually for us alone. But aside from such things there are others we prize for various reasons. We may prize something because it serves us well, because it seems just right for its purpose. We do prize "functional perfection." Perhaps it is an old knife which balances perfectly, and really holds an edge. Or a chair that is comfort incarnate. Sometimes it's just the spirit of the thing, something about it that amuses us—a gay little dancing figurine, a charming old print.

Other reasons for cherishing particular things are probably both sensuous and intellectual. We are pretty sure to find that our pleasure in a prized possession is mostly emotional, aesthetic. The object's particular form, its lines, mass, contour, colors, details, material, size, texture—all appeal strongly to us. It may not affect others in quite the same way, but we get an especial sensuous pleasure from seeing it, from touching it. Then, too, probably we enjoy it because we know the interesting facts about it, we understand it, we get a contemplative pleasure in thinking about it. We know who made it and of what it was made, the derivation of its form and design, the fine points of craftsmanship it displays. We both perceive and appreciate its perfection and even its interesting imperfections. And we may regard it with satisfaction for its history.

Perhaps we prize a particular possession because it is unique or rare, rather than because it is serviceable, or has an especial sensuous or intellectual appeal. There is a peculiar, not altogether rational, value attached to an "original" when a facsimile reproduction has all the virtues of the original except authenticity. But there is no denying that we all do prize the thing that is unique and take great satisfaction in our ownership. But let us hope that our pleasure in the thing itself is greater than that of exciting the envy of our friends. And lastly there is the cost reason—the prizing of possessions because of the price paid, a vainglorious reason, but one all too prevalent. It is true that many exquisite things are costly—but not all.

Actually, our possessions are of especial value to us in direct proportion to our perception, sensitiveness and understanding of their character. Our cherished possessions are therefore revelations of ourselves. The more we realize this the more we will prize our possessions—enjoy them and add to their number with the certainty of lasting satisfaction.

Kenneth K. Stowell



American Revival



by ELIZABETH DUNN

JOHN ALDEN, to most of us, was the man who did Miles Standish's courting for him, and found himself married to the girl in question for his pains. As a matter of fact, he was more important among those first Americans for another and more concrete reason: he was a joiner. He was a man who had learnt furniture-making, and could knock together out of the unfamiliar wood of the new world a table set on trestles, or a fair imitation of the heavy wainscot chairs the settlers had left behind in English chimney corners. And to a little group of people whose homes were started from almost nothing, any man who could build furniture held a unique place. That place is no less important to us today.



Heirlooms never go out of style; American furniture, antique or reproduction, is always assured of its place in American lives. But sometimes the memories of a nation seem to awake with a special vividness. Houses that might, a few months ago, have had a French flavor or a modern flair go native. One of those turns of mind is upon us, for all over the country people are beginning to think again of Colonial or Federal American decoration; "American" as a decorative term is coming to include once more—and with special force—our own national taste and the manifestations of it.

For there are many manifestations of American furniture. Listen to a New Englander, and you'll believe that there's nothing so American as a Windsor chair. Give ear to a Virginian and you'll wonder how a maple chest could ever be thought typical of our early days while walnut tables and Queen Anne chairs exist. The answer is simple. The way back to American furniture is not along a single road: it is by many roads, which, although they have widely separated starting points, all arrive at the same destination. It is these many signposts that make the history of American furniture so fascinating.

To begin with, the term Early American has been cruelly abused. It is constantly stretched to include nearly two hundred years, when actually it covers about seventy-five. American furniture divides itself into two main periods: American Colonial, from 1600 to 1775 (which in turn can be divided into three: early, middle and late Colonial), and American Federal, from 1775 until about 1830, when the Empire influence began to be felt and when America produced furniture which is known as late Empire.

The influences which give our furniture its character are in every case twofold: the economic and political situations of the times in which they were produced, and the characters and tastes of the furniture-makers themselves.

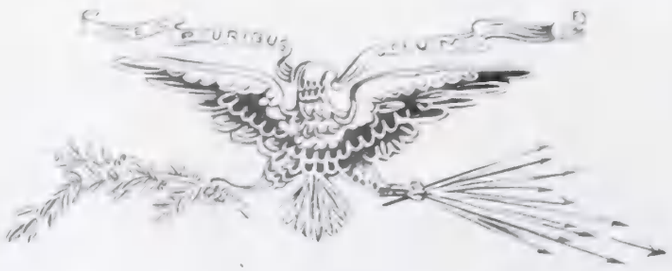


On the opposite page, a drawing room of the early nineteenth century, now in the Museum of the City of New York. The woodwork was taken from a house of the period. The chairs and card table were made by Duncan Phyfe and the gaming table by a contemporary cabinetmaker. The convex mirror, Lowestoft bowls, French Aubusson rug and even the striped draperies were all used in the first years of the 1800's



CHARLES DARLING

Above, a fine Federal secretary, in front of it a Queen Anne side chair, and opposite a Chippendale chair. This picture of the hall of the Harrison Gray Otis house built on Boston's famous Beacon Hill in 1795 is from the Society for the Preservation of New England Antiquities. Below, three photographs of furniture which is part of the Beacon Hill Group, all authentic copies of pieces from houses on Beacon Hill, and made by the Kaplan Furniture Company. The original of the tea table, in the first picture, made by John Goddard, shows a Chippendale influence. The original of the chair is attributed to Chippendale. A Connecticut cabinetmaker of about 1785 made the sideboard, of Hepplewhite design, shown in the center picture. The chair, though American, shows Sheraton influence. The secretary, third picture, is a copy of an English Chippendale, about 1765, and the chair is Sheraton



NEW ENGLAND. The earliest settlers in New England were courageous, intensely practical men and women, without the wealth of their countrymen who were building houses in Virginia and Maryland at the same time. They landed from the Mayflower with appallingly few worldly possessions; as a matter of fact, very nearly the only piece of furniture to be introduced into the new world was the chest, and in the poorer families the chest was ubiquitous. It was table and chair and desk and cupboard, as the occasion demanded, and even in those families where furniture was more plentiful there was pitifully little; tables, stools and deskboxes (or Bible boxes), and occasionally one of the sorts of cupboard that were in use in England—court, press or livery cupboards, which resembled a high, narrow sideboard or an elaborate Welsh dresser.

These first pieces of furniture were copied by men who, like John Alden, knew how to make furniture; but they were by no means skilled cabinetmakers; and they could not and did not make exact copies. They used local wood, of course: oak, because they were used to it, and then maple or cherry or birch or pine because it was more easily worked. But the local woods, even oak, were lighter in color than British woods. The workmen were less skilled and they had fewer tools. Time was precious when so much of it had to be devoted to houses and food and farming. And the result of those three conditions was a type of furniture which is as strongly individual as the minds and natures of the Pilgrims who used it. It has the simplicity and directness of its makers: but, however crude, it is never clumsy. There was no time for carving decorations, but the proportions of those early pieces were so intrinsically good that no decoration was needed.

In the development of Colonial American furniture the chest was naturally the first piece to grow. First it became







GEORGE H. DAVIS STUDIO

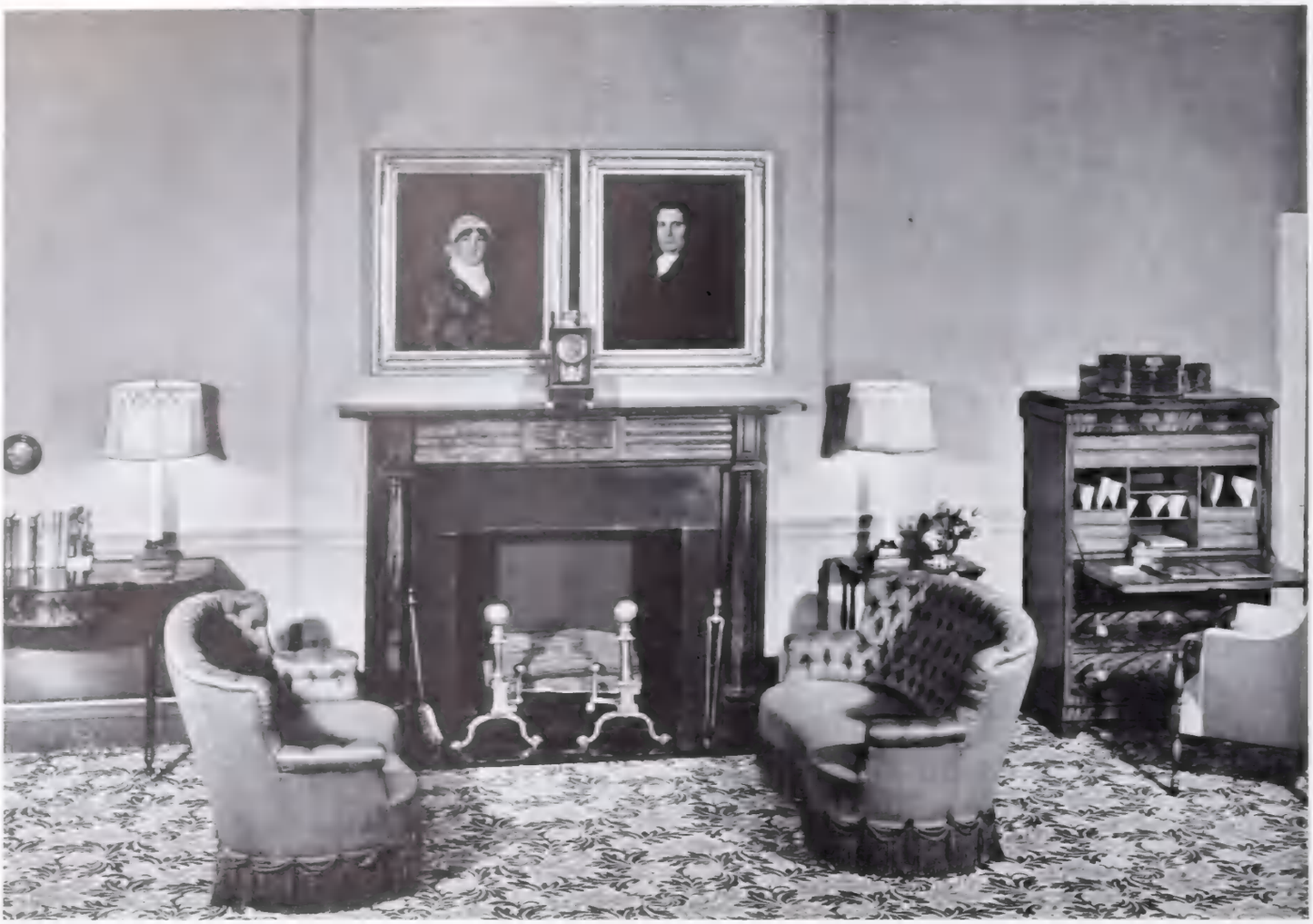


On the opposite page are some outstanding examples of American furniture from New England. On this page the same periods are shown, but the locality shifts to the South. Above, a room which is on exhibition at McCutcheon's, showing a group of Colonial Williamsburg reproductions, made by the Kittinger Furniture Company. Notice the typically Southern tea table, on the right, and the red leather upholstered chair, characteristic of the place. Left, below, a copy of a Duncan Phyfe chair, made by Charak Furniture Company. This has a lyre back and the well-known acanthus-leaf carving. The table is also Duncan Phyfe. Below, two pieces from the Maryland Group made by the Robert W. Irwin Company. The sofa and the drop-leaf table are both good examples of the English and Directoire influences









American Empire is at its best in Macy's Mahogany House. Above, a living room with reseda green walls and white cornice and trim. The fireplace in dark gray and black marble is Federal in design. In front of it stands a pair of love seats upholstered in red satin, and it is flanked by a pair of milk glass column lamps with brass bases. The drop-lid desk, at the right, is beautifully grained and so is the drop-leaf console table on the left. The rug is green



The chaise longue in this bedroom in Macy's Mahogany House is typically American though of European origin

a chest of drawers, for greater convenience. Then it grew to be a chest-on-chest and, with legs added, eventually a highboy, one of our most distinguished pieces of furniture, and a piece which continued to interest the best cabinet makers for the next two hundred years. Deskboxes added legs, and the crossing of deskbox with chest produced a desk with drawers and a slanting top. Tables were at first trestle tables, as simple as possible; later in the interests of space they grew drop leaves. From them came gateleg tables and small butterfly tables, typical of New England. Chairs began by being almost universally of the wainscot type, with a heavy, solid back. Then, with a gradual increase of leisure on the part of workmen, and a change in the furniture fashions of England, came chairs with turned spindles in back and arms, called Brewster and Carver chairs, and slat-back, fiddle-back and Windsor chairs (arch, fan and comb-back being the most popular of these).

VIRGINIA AND MARYLAND. In Virginia, meanwhile, circumstances were rather different. Massachusetts was settled by iron-willed yeomen and farmers; in Virginia there was more money, and there was also a closer touch with the current tastes in England. Joiners in the southern part of America had not only Jacobean furniture to copy, but first the (*Continued on page* 135)



Victorian floral paper makes an interesting background for the Chippendale chairs. Some are upholstered in green leather and some are in brown velvet



In the study of the Mahogany House, notice the slant-top desk, right, a piece which is distinctly American, with only the faintest English influence





EMELIE DANIELSON

Another bedroom, with an exceptionally fine Sheraton bed, copied from one brought to New York in 1838. It is covered with a double-flounced spread of figured net like the curtains, criss-crossed with squares of green velvet ribbon. The chest is particularly fine; the Brant mirror over it is a copy of an early one



HARRY G. HEALY

tulips







THINK of them as a series of questions, and Tulip problems are solved simply and logically. "Where to plant" comes first, before the bulb orders go in. To find the answer survey your land and remember the peculiar vagaries of Tulips.

If your land is large: Then you will certainly want to find one place where the Tulips can run riot without thought of what comes after. Disregarding all other counsel, put them sternly away from the house, out of sight of terraces and windows. Your major display will come for but two or three weeks in May. After that the glory of color will have passed into a moribund green turning slowly to dying yellow foliage. Whatever the optimists may say, it is a vain hope that annuals planted in early May will grow quickly enough to screen out this unattractive scene. If you are to have a gorgeous display of Tulips it must be for itself and its time alone.

But if your land is small: Then expedients must be sought. Suppose it is the conventional suburban lot with a garden area measuring no more than a hundred by a hundred feet. We have not seen it, so we cannot give you full counsel. But we can suggest that your Tulips should be planted in clumps (of not less than six bulbs) two feet from the front of a six-foot border. Then they will be brilliant spots of color in spring before the full glory of a June border has risen to blot them out. Annuals will shield their demise because there will be plenty of room between the clumps. Or Tulips may be placed around a pool as prelude to a perennial border where mounting green will screen their foliage later. Or they may be massed in a corner before flowering shrubs whose June display will carry the eye away from the yellowing foliage.

The curious aspect of Tulips is that you must think of them quite as much in their departure as in their blooming. And they are an unconscionably long time dying. It is an unswerving rule that once the bloom has passed you must not snip the foliage off close to the ground, for then the bulbs will simply wither in the ground and you will have no Tulips another year. True, you may dig them up as soon as they have finished their bloom and transplant them to ripen in some other sheltered part of the garden. But if there are several hundred bulbs—and there should be many for a real display in spring—this is a formidable chore.

So much has been written about how to circumvent this problem that it is fairly obvious there is no general answer. If you are planting Tulips for the first time upon a new place only a study of its particular conditions and the design you have chosen will provide the answer. And if there is no other, simply take one portion, devote it to Tulips, and call that place your salute to spring.

What to plant? In the catalogues you will find two major divisions of Tulips, the early or April-flowering, and the late or May-flowering. In the first classification there are but two subdivisions, the single early and the double early. The singles come into bloom in a normal year (*Continued on page* 118)

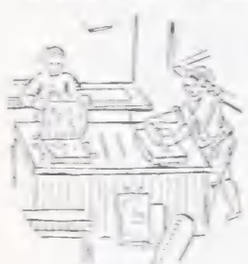




Documented Fabrics

SAMUEL PEPYS was nothing if not up-to-the-minute. On one September 5 he wrote in his diary: "Bought my wife a chint, that is a painted East Indian calico, for to line her new study." You can almost hear the murmurs and little cries of admiration from Mistress Pepys' friends as they raise their mittened fingers in delight and wonder at the new "chint."

Almost three hundred years later, in a dim corner of an old Connecticut attic, hung with spider webs and forgotten for generations, stood a little leather trunk. One day, not many months ago, the curious fingers of a modern girl opened the lock and lifted the lid. Before her eyes there lay a quilt, enchanting in design, alive with the sense of long-dead days. It was hand-blocked chintz with a border of Toile de Jouy. Each three-inch square of that border was a different pattern; and it was from those three-inch squares that the Perriwigg Prints were taken, those prints which are illustrated across the center of the opposite page. But the quilt went further. It went into the hands of a woman whose ancestors made hooked rugs in North Carolina, and who designs and makes hooked rugs today. She took inspiration from the quilt for the three hooked rugs below—so perfectly in keeping with the quilt that the crinolines of our grandmothers might have rustled above them.

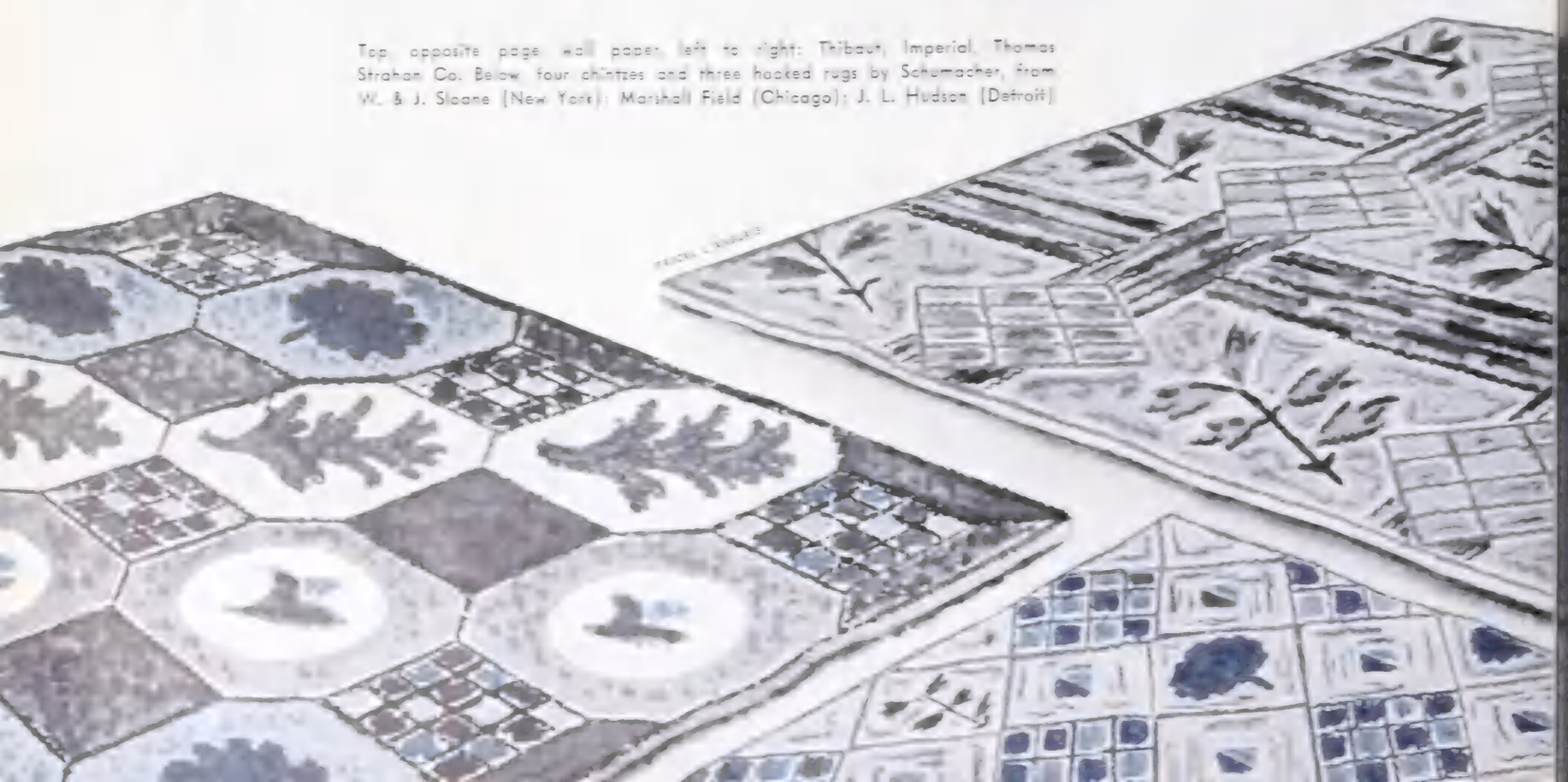


At almost the same moment that the little leather trunk was being stored away in its attic corner, paperhangers were covering the walls of an old homestead in Pittsfield, Massachusetts, with a charming design of birds and flowers. Time and the ruthless hands of succeeding paperhangers obliterated the paper temporarily; but recently it came to light again—literally—and has been reproduced faithfully, leaf for leaf and line for line. It is illustrated in the center at the top of the following page. On its left is a paper called French Colonial which was first hung in a house in New Hampshire in 1803. And on its right, another authentic reproduction called the Marblehead from an original wall paper in the Lee Mansion in Marblehead.



Today we have gone back to the serenity and elegance of the eighteenth century for much of our decoration. A genuine Sheraton sideboard, a Duncan Phyfe table and lyre-back chairs, a Goddard highboy—these are priceless possessions; and reproductions of them are today so accurate in line and detail that only an expert can tell the difference. But what of the background to these rooms? What about the walls and floors and windows? Here, in documented fabrics, chintzes and papers and rugs that are absolute copies of the originals, do we find the answer. Look at the printed chintzes on the opposite page. You can almost believe that they came (*Continued on page* 122)

Top opposite page wall paper, left to right: Thibaut, Imperial, Thomas Strahan Co. Below four chintzes and three hooked rugs by Schumacher, from W. & J. Sloane (New York), Marshall Field (Chicago), J. L. Hudson (Detroit)







ROOMS GO INTO THE WASH

by MARGARETTA VAN RENSSELAER SCHUYLER

LIKE a well-groomed woman, a well-groomed house is the result of thoughtful care and exquisite cleanliness. We buy lovely things for our homes to use every day and not just on Sundays and holidays, but things used every day need everyday care. If you give your house a little attention each day it soon becomes a routine that seems effortless. As a result everything looks fresh, inviting—all with good old soap and water.

The modern housewife can almost "toss off" a room between luncheon and tea time with energy enough left to enjoy a game of golf with the commuter from the five-fifteen. It is not that she is less thorough than her spring-cleaning grandmother. It is because working equipment, cleaning supplies as well as furnishings, have kept pace with modern living. There can now be washable rooms just as we have washable dresses. All it takes is muscle, water and plenty of the right kind of soap. In the shops are wall papers, fabrics, lamp shades and rugs, all made to be washed. But you must know how. You must first buy wisely; and then take care to choose the right soap and use the correct method on each article you wash.

WALLS: Begin with the walls. Because water varies in hardness in different sections of the country, it is difficult to give correct quantities of soap for preparing suds. One cup of Ivory flakes or neutral granulated soap to the ordinary tub will give rich suds in moderate water. A soap solution or jelly gives best results for woodwork such as baseboard or trim, and a not-too-damp cloth is best for wall paper.

If the woodwork is really soiled and has acquired a coating of soot or grease, hot suds or a stronger soap solution made by adding a little washing soda should be used. Be sure to rinse off the soap immediately; and wash only a limited area at a time, drying the part finished before going on to the next section.

If your walls are painted a delicate pastel, or if wall paper (and be sure it *is* washable before you start work) is the surface, a slightly damp cloth or sponge dipped in a lukewarm solution will do the work. Not too much water should be used, for in the case of some papers soaking may loosen the paste. Do not use a rotary motion on the wall paper or paint but a firm, even, up-and-down, short stroke. Remove the soap immediately with a clean damp cloth.

FLOORS: Drippings or dirt from the baseboard will leave their mark no matter how careful you are with the water used for rinsing your walls. If the floors are of hardwood and unfinished, a good scrubbing with a stiff brush is best in a stronger solution of suds. Be sure the floors are thoroughly dried after rinsing, as water-soaked boards tend to darken in color. On varnished floors a softer brush or cloth should be used to prevent scratching. Rinse the soap with clear water and polish with wax or any good floor polish. Waxed floors need the same treatment, using less water or, better still, a soap solution (four ounces of a pure soap to one gallon of water) on a damp cloth. Leave no soap on the floor, dry thoroughly and rub fresh wax deep into the surface. Do not wax immediately after washing but let the sun and air help rid the wood of all moisture.

RUGS: All rugs can be shampooed. It is far wiser, however, to have fine Orientals and Aubussons done by a reputable rug cleaner than to attempt it yourself. Rag, braided or hooked rugs can be put into a washing machine and thoroughly cleaned with plenty of suds. Change the water as soon as it becomes dirty and you will find that two suds and plenty of rinsing will rejuvenate the soiled colors and bring them back to life. It is possible to wash the ordinary broadloom at home, but you must work quickly. Do not use much water. Rich suds on a damp cloth rubbed into the pile and immediately removed with a clean rag will do the trick. With smaller rugs made of broadloom it is well to tack down the edges to prevent shrinkage and this will, at the same time, make them more manageable. Ink stains should first be treated with a dilution of oxalic acid and rinsed before the soap is used.

Dog or cat stains usually change the color of rugs. It only makes it worse if you try to wash out the stain. The best method is to apply small amounts of clean water to the spot and allow the water to absorb the saline effect. Color can be restored to the rug by stippling the yarn with dye in a solution of denatured alcohol. If these fail, call in a rug-cleaning expert.

GLASS CURTAINS: A mild soap is best for the washing of glass curtains. Make a rich suds of soap flakes and not too hot water. After brushing or shaking the curtains to remove the dust, let them soak for at least an hour, pour off the water and finish the washing with fresh suds. Do not rub. Squeeze the suds through the material. This will clean thoroughly without distorting the weave or breaking the threads. Be sure to rinse two or three times in warm water to remove all soap.

A dash of blueing will improve white curtains. Two teaspoons of starch to a quart of water will give the needed stiffening to a non-permanent organdie. Ecru curtains will lose some of their color in washing, but this can easily be restored by dipping in a solution of black tea or clear coffee. Curtains made of closely woven yarn may be put in a washing (*Continued on page* 104)



SERVICE Aces

Three service plates and their accompaniment of sterling from the International Silver Company. At the top, Spode's Jewel pattern in a plate from Rich and Fisher, in gracious harmony with silver in the 1810 design. These would be perfect in an American Federal or eighteenth century English dining room. Center, another eighteenth century pattern in Royal Crown Derby from Plummer, flanked by Enchantress, a simple design decorated only by reeding and delicate spirals of flowers. Bottom, the classic Minerva pattern in Lenox china from Ovington, with International's newest sterling pattern called Norse. Imported linens come from Mosse

COLONIAL STREET

IT'S not surprising, when you stop to think of it, that houses designed in the "Colonial" spirit still have such a popular appeal. The houses evolved in the eighteenth and early nineteenth century developed along with the country and expressed the spirit which we like to think of as typically American. They have such sturdy, straight-forward simplicity in their design, such unaffected honesty in the expression of their structure, such livability in their compact, space-using plans. And there is Yankee thrift in their economy of materials. With their friendly dignity, produced by well-proportioned details, it is no wonder they have outlived vogues of carpenter-Gothic, General Grant, pseudo-Elizabethan, neo-Spanish and nondescript bungalow styles. All too often suburban developments spring up with all this odd assortment of so-called styles, resulting in a restless conglomerate without character.

But this "Colonial Street" (it is actually named Rivercrest Road) on the heights above the Hudson River is a sparkling and harmonious community, thanks to its unified design. It has that unity of spirit and scale and size which gives a sense of repose, and one seems to breathe more freely in such an environment. But there is no monotony; each house has its own distinctive and distinguished character gained through the skillful use of different materials and well-chosen style precedents. The houses range in type from the eighteenth century Connecticut farmhouse through Georgian and Regency to the neo-classic, a range of a hundred years or so in style, but all evolving from the same design roots, with no abrupt discordant innovations.

True, the splendid site has much to do with achieving this atmosphere of typical New England well-being. The arching elms were there, the slope of the site, the splendid views of the historic Hudson. But without the vision and skill of the architect and the landscape architect who worked together to create this community, this might have become just another section of fifty-foot building lots with a hodge-podge of heterogeneous houses. The owner realized not only the aesthetic but the financial advantages of preserving the spirit of the place through architectural control. He has assured the future of the neighborhood, too, by stating that "for the protection of the community" all new "homes must harmonize in character and tone with those surrounding, and all plans and specifications will be sub-







Three of the fifteen houses at Riverdale Heights, New York City, designed by Dwight James Baum, architect, A. E. Brinkerhof, landscape architect. They are similar in plan and size and therefore in fenestration. Harmony in character and scale is there too, with variety both in materials and in details of style. Top, painted brick, Regency; center, red brick, Regency; right, white flush boarding with pilasters of wood, Classic Revival





The elms of an old estate give a mellow New England character to the new community of some fifteen houses designed in a spirit consistent with that tradition. Left, hip-roofed house of red brick with well-proportioned entrance motif. Below, typical of mid-eighteenth century, frame house, narrow clapboards, gable roof and prim but gracious doorway with a fanlight under the pediment. The lot slopes to the rear; the upper decks look toward the Hudson

ject to the approval of Riverdale Heights, Inc., and its architect." So the beautiful old estate of Morosini (former banking associate of Jay Gould) will continue to be improved by sympathetic and intelligent planning. Such things are much too rare in our large cities, and Riverdale Heights is actually within the limits of New York City.

Rivercrest Road runs about northeast, parallel with the river. It is not a through street but a cul-de-sac serving only the homes of this community. In this dangerous motor age such planning means greater safety for the children as well as greater privacy and less noise and dust. Access to the garage attached to (*Continued on page* 99)



SAMUEL H. GOTTSCHO

AS SEASONS CHANGE

THERE is an art in planning for changing seasons which the skilled gardeners know. Starting with the first feathery color of spring-flowering shrubs, it is a task of blending the flowers that are advancing with those already arrived. Sometimes it is a matter of hiding the foliage of plants whose prime has passed. Often this green which remains following bloom is too great to hide and must be considered as part of the later picture. The game is never one of creating separate and distinct tableaux with appropriate curtains after each of the acts. Success comes with skill in creating these gradual transitions.

These photographs taken in the garden of Mrs. Carll Tucker at Mount Kisco, New York, show two prospects taken as the different seasons were at their height. Ellen Shipman, landscape architect, created the design and selected the planting. On this page the scene along a flagged walk at one end of the garden is shown in both spring and at the end of summer. Notice particularly how, in the second picture, taller growing plants have raised the height of the whole composition. By choosing Japanese Anemones early summer luxuriance is carried into fall. The background of Rhododendrons remains through the year, of course, a source of color in late spring and a green wall later on.

Opposite is shown the approach to a pergola which runs along one end of the garden. The photographs were made from exactly the same position in May, June and in September. Bulbs make the principal spring display, of course, but the Wisteria over the pergola and the small standard shrubs serve as masses or accents of color. In June Foxgloves, Delphinium, Peonies, Columbine, Canterbury Bells and Iris are a blaze of color within the box-bordered beds. Then in fall the height of the foliage in the beds is lowered again, as it was in spring.



May. A flagstone walk in the garden of Mrs. Carll Tucker as it appears when spring bloom is at its height. There are Cedars in the background. Rhododendrons and other shrubs give added color now with the Tulips and Narcissus



September. In fall a luxuriant wealth of Japanese Anemones lines the same walk. Edging of Ageratum interspersed with Pansies forms the foundation of the border. At the back is the evergreen of Cedars and Rhododendrons



May. At one end of the garden this Wisteria-covered pergola makes a background for beds bordered in Box. Tulips and Narcissus bloom here in April and May and there are standard Wisterias, Lilacs and Altheas for bright accent





June. Foxgloves, Delphinium, Peonies, Columbine, Astilbe and other flowers have succeeded spring bloom now. Massed color attenuated to spikes of accent gives the garden its fullest play. Iris is planted among the taller flowers





September. Now Monkshood, Dahlias, Japanese Anemones, Hardy Asters and Gladiolus succeed the taller subjects. Bloom is massed and the accents are carried in the standards. Ellen Shipman, New York, was the landscape architect



Room of her own

FROM the moment a little girl begins to re-arrange her dollhouse, she is planning her own domestic world. At a surprisingly early age she has very definite color reactions. By the time she is out of the Fourth Grade she knows whether she wants a bedroom like Shirley Temple's or one like Jane Withers'. If you have a daughter, nothing is more fun than this development of taste—and nothing more important than its guidance.

The moment will inevitably come when your daughter demands that first right of youth—to express itself. When she decides in no uncertain terms that she wants a room that is *hers*, here are some down-to-earth suggestions for cooperating. In the first place, have her replan her room on paper first. Let her replace her toybox with new things. But have her make sure that the new furniture will fit the space in her room. Give her a budget—no matter how small—and let her plan her purchases within it. Teach her to bring home samples—hundreds, if necessary—to experiment with before she finally buys curtains and slip covers. And make her ask herself the same questions you ask yourself: Is the pattern in her chintz too large for the room? Will she grow tired of this color? Has every piece of furniture its place and use?

And above all, don't be alarmed if she demands pink rosebuds and pale blue organdie on the one hand, or imitation leopard skin and black sofa pillows on the other. Teach her good taste with tact and some new ideas!



EUGENE HUTCHINSON

For a girl with a taste for antiques, Childhood, Inc., designs this room with a maple canopy bed. Walls are powder blue, bedspread is coral and white, and the bed and dressing table draperies are dotted swiss



Sometimes it's hard to put away childish things. A collection of Lenci dolls, too dear to go to the attic, decorates walls of pale lemon yellow, with gray and white ribbon decoration. By William Pahlmann



EMELIE DANIELSON

Where there's a hobby, decoration is easy. Here a row of costume prints around the walls sets the key. The walls are light violet blue. The spread, curtains and flounced valance are of white eyelet embroidery, with cherry red ribbon run through the insertion at the edges—charmingly feminine and so simple that the owner could make them herself on her Singer Sewing Machine. By William Pahlmann, Lord and Taylor



One wall is papered in deep blue with white flowers, the other walls are painted the same blue. The rug is pale green, and the chair is upholstered in green and white stripes. The rest is white—candlewick spread, organdie dressing table skirt, and the window treatment, with organdie draperies and quilted chintz valance. Decorated by William Pahlman



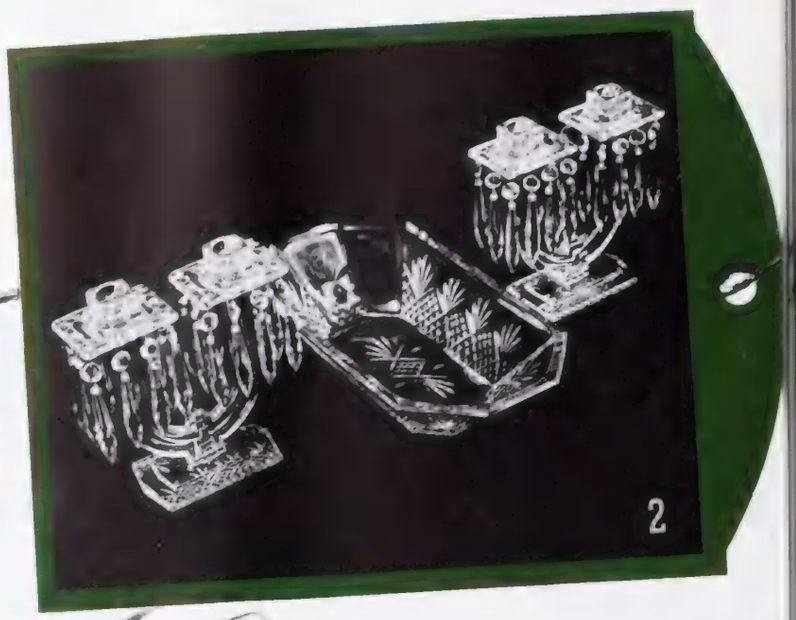
A clever arrangement in a charming bedroom where the wallpaper has a blue ground, and the woodwork is painted blue. Here a space-saving dressing table is built in between the two closets





Powder blue wallpaper is scattered with old fashioned yellow tearoses. Instead of draperies, the window is hung with a swag of white organdie like the curtains, bound in yellow chintz. There is a fresh idea in the combination of Colonial maple with a few natural bamboo and black painted pieces of furniture, plus a mirror table and shaggy white rugs. Decorated by William Pahlman, head of Lord and Taylor's Decorating Department





Good

CHINA AND GLASSWARE

1 For autumn entertaining, left to right: (Prices per dozen). Steuben Glass goblet. Two goblets, Duncan and Miller, $15. Colonial reproduction, A. H. Heisey, $4.50. Rock crystal, Cataract-Sharpe, $23. Fostoria etched crystal, $11. Cut crystal, Cataract-Sharpe, $23. Rock crystal Waterford, A. H. Heisey, $20.

2 An effective group for formal dinner tables—and a distinguished wedding present for autumn brides: Candelabra in Waterford cutting of rock crystal, about $15 a pair. And a graceful low bowl, also in Waterford cutting of rock crystal like the candelabra, to hold fruit or flowers, $8. Both from A. H. Heisey.

5 Four distinguished dinner plates: Pocahontas pattern by James River Potteries. Center top, Medina Sandleigh pattern in maroon, cobalt or green, rather formal. Below it, Medina Indian Tree, an old favorite. Both by Alfred Meakin, $11 a dozen. Corabel, a delicate design by Onondaga Potteries, $11 a dozen.

6 China for almost every meal: The dinner plates on the left and right are from the Vernon Potteries, about $1 apiece. The center plate and the tea pot, sugar bowl and cream pitcher are Montecito ware by Justin Tharaud and come in a glorious fire-color called Chinese flambe. They are about $12 a dozen.









Good Buys

All prices given on both pages are approximate. See page 106 for some of the stores that carry Good Buys.

3 New backgrounds for fall flowers: Left to right, an etched crystal vase in Les Lances pattern, Verlys of America, $5. Vase in diamond polished cutting, Duncan and Miller, $12. Crystal bud vase, A. J. Van Dugteren, $5. Glass vase, Steuben's design. Cut rock crystal vase, Cambridge Glass Company, about $10.

4 Large cocktail shaker, Cambridge Glass, $4.35. Engraved shaker, about $2.50, engraved glass, $7.50 a dozen, Duncan and Miller. Water, old-fashioned and cocktail glasses, A. H. Heisey, $4 a dozen. Front row: Oval canapé plate and cocktail glass, about $22 a dozen, Cambridge Glass. Cocktail glass by Steuben.

7 A Wedgwood tea service with an old-world charm makes an unforgettable wedding present. It is the Hereford pattern on the Colonial style. The ten-inch plate is $19 a dozen. The tea pot is $7, the sugar-bowl about $5, the cream pitcher is $3. Tea cups and saucers are $23 a dozen, and demi-tasse cups are $21.

8 Spode, with all that fine traditional name implies, in a dinner set from Copeland and Thompson, three pieces of which are illustrated. This is in the Buttercup pattern, an English floral design. Ten-inch plate, about $21 a dozen. Cream-soup bowl and plate, about $36 a dozen. Tea cup and saucer, about $22 a dozen.







TWO HOUSES *for two*

Designed for House Beautiful by

McCaffery and Gauthier, Architects



MAURICE GAUTHIER

THESE two houses are designed for young couples who want no great amount of space now and have the courage to say so. All of their building dollars are going into good land, sound design, logical plan and quality construction. They are not concerned about the future, for a good house, they know, is always a sound investment. If they need more room or if business takes them to another city later on they can always sell their house for a good price. So it is frankly to be a house for now. There are a good many young couples with just this point of view. And many of them cling to small apartments because they shudder at the commonplace design of most small houses. HOUSE BEAUTIFUL sympathizes with them mightily but refuses to be defeatist about their problem. To show them what good architects would do to meet just such a situation, we asked Maurice Gauthier and Richard S. McCaffery, Jr., of New York to create two distinguished small (*Continued on page* 121)

fully covered

COLOR crops up in bed linens, blankets and spreads more richly this year than in any fall we remember. Not gaudily, you understand, but in deep patrician tones which touch with graciousness any bedroom they enter. Take blankets, first. The recent tendency toward dark single tones is accentuated, and in those which choose lighter shades there are often contrasting borders and initials in the dark tones. In addition there are the new plaids (we're showing one on the opposite page) which seem particularly fitting for masculine rooms. It goes without saying that all-wool, soft, fluffy textures are what you should look for. In these there is warmth without the weight which leaves you crushed when morning comes. In sheets and pillow slips, also, color is becoming a stronger note. There are floral motifs in colors, too—pastels this time—and initials boldly stand forth in strong shades. Nor should you forget, in your shopping, those sheets of Wamsutta Supercale in deep solid tones that appear just across the page.

In bath towels, color is equally important. Stripes appear prominently, narrow and wide. The solid color lines have been extended to take in new hues, and we recommend to your attention the heady burgundy which is new this year. The whole story is wrapped up in the warning that the "novelty" patterns are waning, and fish have at last vanished from the scene. Look for strong colors or, if your taste still runs toward the lighter ones, see that they are enlivened with bold touches of color.



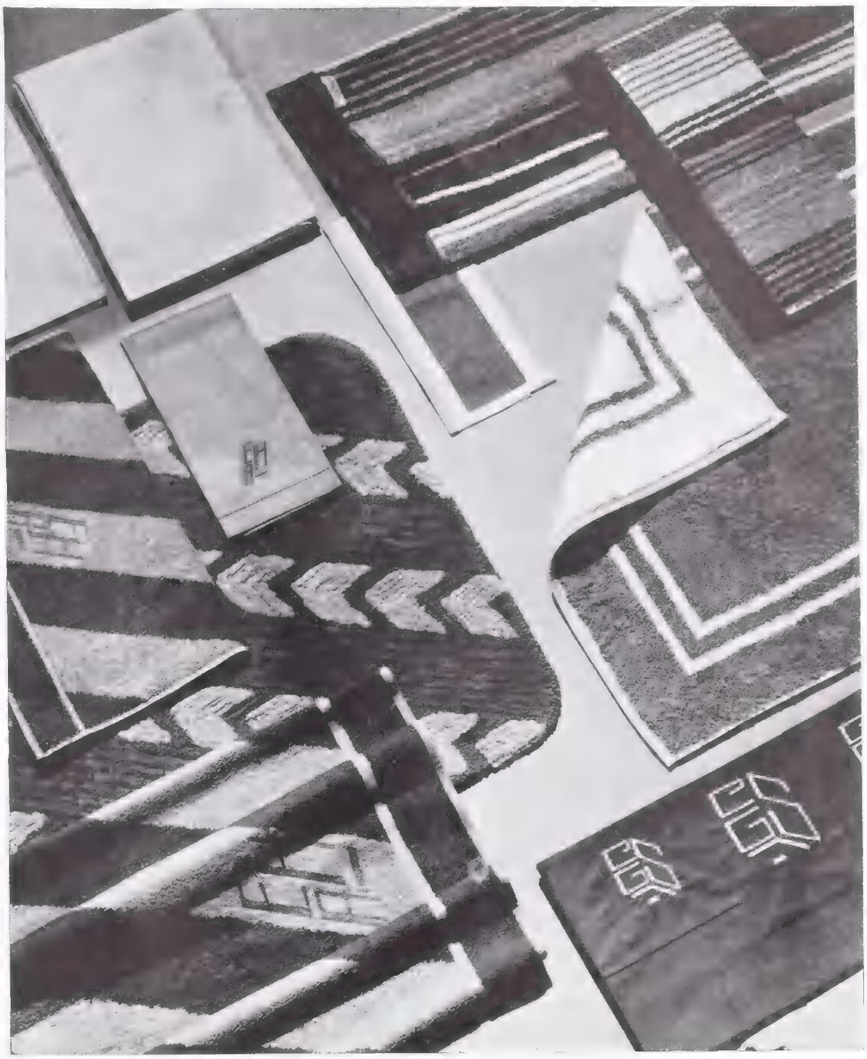
Children's hour: North Star blanket in two tones of blue, bathroom bottles with nautical designs in red and blue, Baton de Talc and drum soap, all from Lord and Taylor. The circus towel set and pillow slips decorated with terriers in blue, R. H. Macy. Blue and white Bates bedspread, decorated with wheels, rope and shells, is from B. Altman



Rich colors: The Martex textured towels and matching ones in fine hemstitched linen are from Mosse. The two-toned Kenwood blanket in chevron weave comes in several new colors. R. H. Macy. Hemstitched Peperell sheets of fine percale in crisp shades, B. Altman. The gray crêpe de chine night spread and pillow slip, initialed and trimmed in burgundy silk, Léron. Unusual bathroom bottles and powder jar, W. & J. Sloane. Big cakes of soap in scents men like, from Lord and Taylor



Smart fall style notes are one-tone dark blankets and plaids like the Stewart plaid shown. Both are Lady Seymour blankets. The plaid is red, green, gray, white



Starting with stripes: The Martex bath set in narrow stripes comes in unusually fresh colors. To go with it are broad-to-narrow striped guest towels. The large barber pole striped towels are bright red and gray, but they may be had in other color combinations. The gray guest towels have smart red initials. All these are from R. H. Macy. Deep blue Wamsutta Supercale sheets initialed in white are perfect for a smartly tailored bedroom. These are from B. Altman. The white percale sheets by Utica and Mohawk, also Altman



More feminine: Wamsutta Supercale sheets and pillow slips have dainty polka dot embroidery in pink and other pastel shades. Hemstitched, of course. From B. Altman. White downlike blankets with scalloped patterned satin binding made by St. Mary's, from Lord and Taylor. Quaker Lace spread in an old-fashioned pattern perfect for period schemes. B. Altman. For the adjoining bathroom of such a room a white bath set and linen guest towels with initials and flower pattern in pastels. Mosse. Decorative antique apothecary jars, Lord and Taylor. Pale pink lamb's wool puffs and tôle cotton picker from Saks Fifth Avenue



1



2



3



4

HOUSE BEAUTIFUL

COLOR CHART NO. 2

BEIGE

BEIGE is smart in decoration. And besides that, it is a pleasant color to live with, restful to the eye and capable of great variation in feeling. But it's a tricky color, too. It must be cleverly combined with or accented by other colors to keep it from being monotonous; but on the other hand, the wrong contrasting color, or even too much of the right one will swamp the beige in your room and drain it of character.

In this, HOUSE BEAUTIFUL's second Color Chart, we have worked out for you four color schemes, to suit four rooms, just as we did last month when green was the basic color. Each of these rooms has a starting point of beige —upholstery, draperies, floors or walls. From this starting point, you build up, piece by piece and color by color, until you have a balanced pattern and a finished room.

In the living room at the top of this page, for instance, the starting point is the upholstery, which is a self-patterned satin brocade. The draperies are a pale beige ribbed silk. The furniture is pickled pine. The rose beige rug has a scroll design in beige. You can see all of these in a close-up on the opposite page. But the background of the room gives it character: the walls are papered in pale gray blue with a small beige motif. And the window treatment acts as a highlight: pale pink and white porcelain gleams on pale blue glass shelves. Here is a color scheme that subtly accents the beige, and brings it into the importance it deserves.

In the dining room, illustrated below it, the system is exactly reversed. Although the whole room was built around the self-striped beige draperies with their interesting shirred effect, no one would ever call this "a beige room." For here walls, floor and drapery are all contrasts. The walls are painted pale lemon yellow. The woodwork is off-white. The rug is a fresh green. And the chairs are upholstered not in one fabric but two—white for the seats and flowered chintz in green, yellow and white for the backs. Again, a more detailed view of all these fabrics is in the frame marked 2.

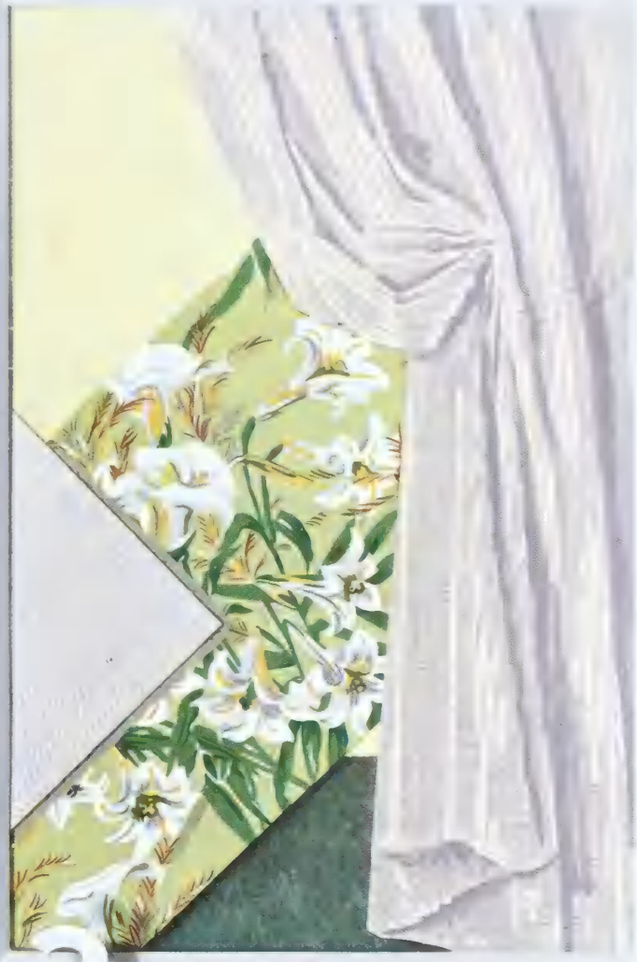
In the bedroom (No. 3) the walls are the starting point. They are papered in a corduroy stripe, more interesting here than paint would have been, and yet no more distracting to the eye. The bedspread and headboard are a clear pale beige in a silky homespun weave. The draperies are a self-figured satin brocade. The upholstery is in a deeper tone, with a woven shell design that gives an interesting textural feeling. The only contrasting color in the room is in the rug, which is a blue and beige swag design—but just that one added color lifts the whole room out of monotony, brings it to life. Here is a tremendously smart room, and the secret of its smartness lies in the interest of its textures and the use of one added color as accent.

The starting point of the living room at the left is the twist weave carpet. This and the draperies of yellow and beige printed linen have a striking background in the walls, which are painted pine green. The upholstery is beige: two chairs in a herringbone weave of beige and white, and the sofa in pale beige homespun with a satiny finish. The green of the walls is repeated in the lamps, which have deep green marbleized bases with deep green shades. In this room, a single deep note of color makes a sharp but not a startling contrast. It serves to set off the beige but not to overbalance it.

All the carpets and rugs in these rooms are from Marshall Field and Company, as are the upholstery and drapery fabrics. Wall papers are from Strahan. Painted walls by Sherwin Williams Paint Company.



1



2



3



4





EMELIE DANIELSON

MANHATTAN APARTMENT

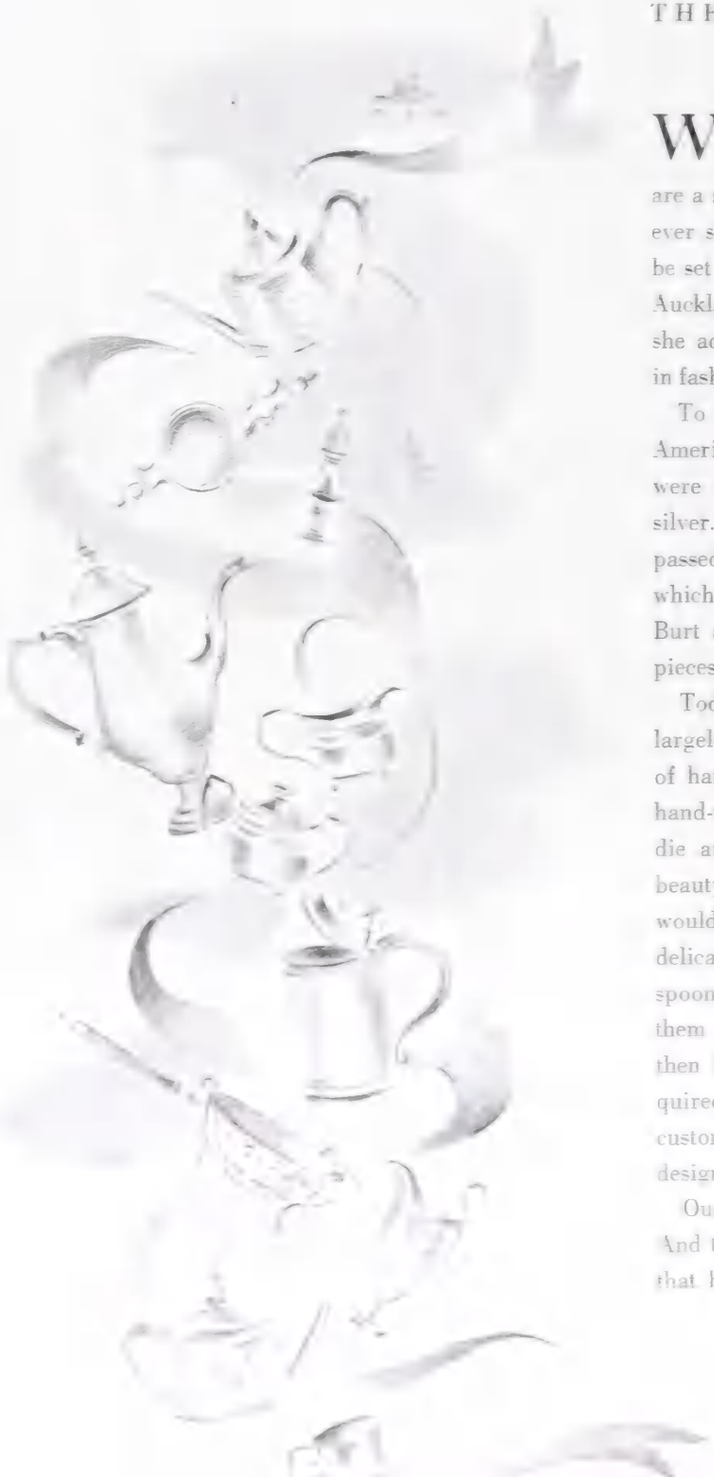
MR. STANTON GRIFFIS is particularly fond of Georgian furniture and the mellow tones of old wood. And he likes rooms that make the most of white. Mimi Durant, his decorator, has translated these tastes into his bachelor apartment, which is sometimes stimulating, sometimes restful, always distinguished. At the left, the entrance hall is black and white, accented with old gold. The black chairs are upholstered in white, and white laurel wreaths make the design in the black linoleum floor. Mr. Griffis' cardroom, shown above, is white again, and in its simplicity makes a perfect background for his very fine collection of etchings. White leather is used to upholster the chairs, and the pickled pine table has a white leather top. The rug is beige, and chromium accessories make brilliant highlights. Below, the only room that uses color—the typically masculine living room, panelled in walnut, with English blocked linen draperies in old red and blue. The moiré sofa repeats the red, and antique satin chairs take up the blue. The room is furnished with collector's pieces of the Georgian period and the fireplace wall is book-lined from floor to ceiling.





Silver Heritage

AN AMERICAN TRADITION STILL GUIDES THE HAND OF THE MASTER CRAFTSMAN

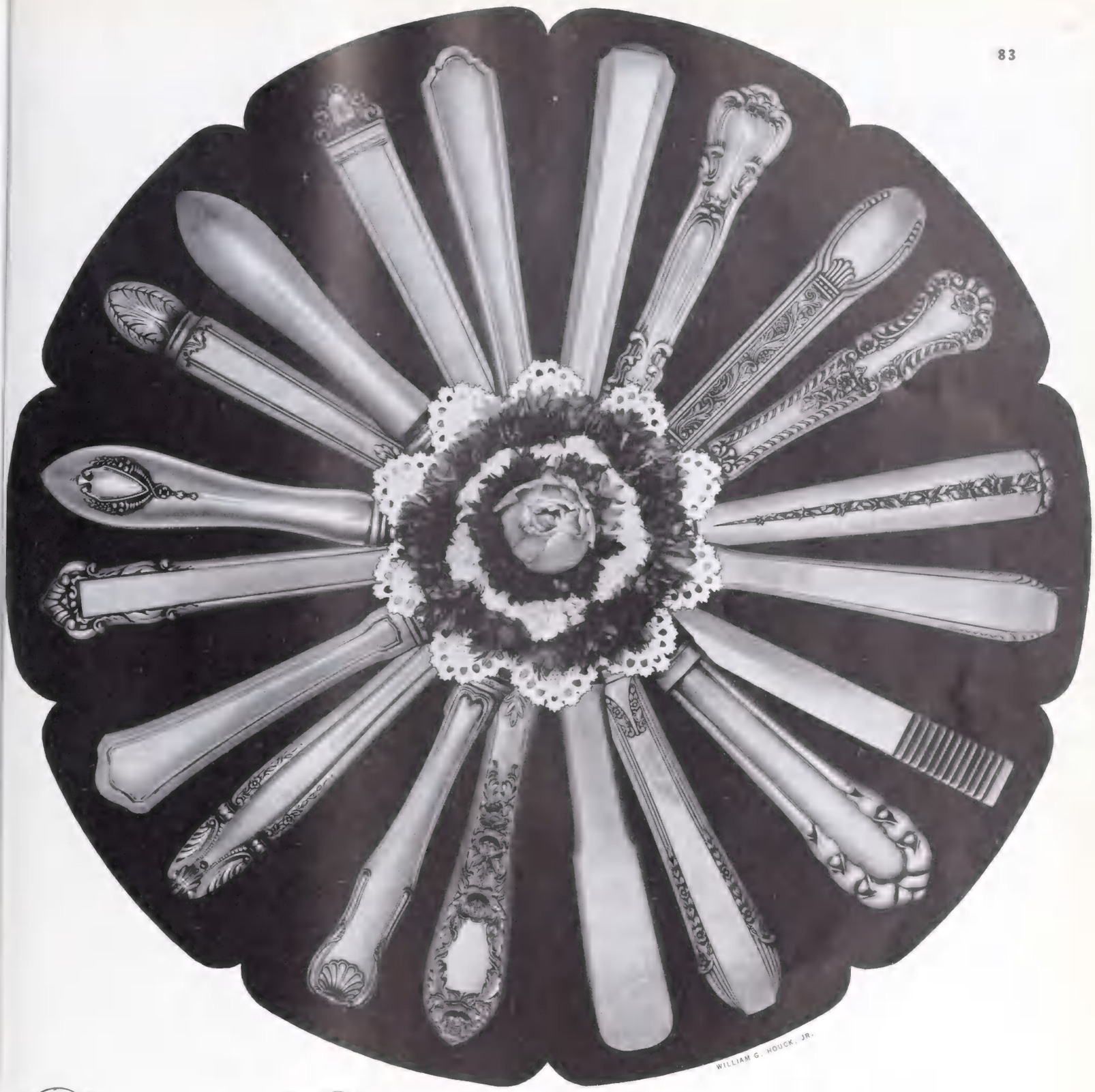


WHEN the bride selects her silver the new world settles about her. The spoons and knives and forks, the glistening pieces of the tea set are a symbol of the establishment she is now setting up for herself. Wherever she may live, these are to be her dearest possessions. Her table may be set in New York or in San Francisco, she may pour tea in London or in Auckland, but her silver will be the pieces she is admiring now. When she adds others, she will always keep these. They will never be outworn, in fashion or in fact. The years will rub mellowness into the gracious metal.

To understand this, she has only to examine some of the pieces which American silversmiths worked nearly three centuries ago. Their makers were the artist-craftsmen who established our nation's fine tradition in silver. For nearly three hundred years their genius and skill have been passed on from master craftsman to apprentice. It is a laying on of hands which extends back in unbroken succession from our own day to John Burt and John Coney, to the Moultons and Paul Revere, who made fine pieces for thrifty American subjects of an English king.

Today flat silver is no longer made by hand, though holloware must largely be. But in employing the machine to quicken production, no beauty of hand craftsmanship has been lost. Today's silversmiths can show you hand-made samples side by side with the final product struck from the die and defy you to find a difference between them. Instead of taking beauty from our silver, the machine has actually added beauty to it. It would be impossible, save at prohibitive cost, to reproduce by hand the delicate chasing which many of our patterns show today. Look at the spoons which were made in Colonial days and you will see that most of them are very simply ornamented or show no ornamentation at all. Even then the silversmith could not lavish the time that would have been required to make some of today's elaborate patterns and expect to find customers who could afford to buy. Finely cut dies have now brought any design into the remarkably inexpensive range of today's sterling.

Our own generation of fine silversmiths has added much to the heritage. And the bride selects her silver from one of them secure in the knowledge that her dearest possession is a vital part of a great American tradition.



Bouquet of Patterns

TEN NEW DESIGNS AND TEN OLDER ONES WHOSE GLAMOUR NEVER WANES

The old John Alden design and the new Juliana. Both from the Watson Company

Governor's Lady is the new design here, and Chantilly the old one. Both are from the Gorham Company

Pointed Antique, an old design, and Colonial Classic, a new one. Both from Reed and Barton

The new pattern is Mastercraft and the old is called English Rose. Both from the Alvin Corporation

Mount Vernon, the old pattern, and English Shell, the new. Both from Lunt Silversmiths

Rambler Rose is the new pattern here, and the old is Cascade. Both from Towle Silversmiths

An old design, Washington, compared with a new one, Stradivari. Both from Wallace Silversmiths

These are Georg Jensen's Parallel design, which is new, and the Rose pattern, which is old

The old design is called King, and the new one is called Rose. Both from Samuel Kirk and Son

Enchantress is the name of this new design, and the old one is called 1810. Both from International Silver Company



GABLE. This most common roof of all features simplicity of line and form. For best results, avoid fussy detail. Slope is fairly steep in northern climates to shed snow. Note ventilating louvers

FLAT ROOF. Here are combined efficient shelter and useful living area. It requires good insulation or a double shell construction to replace the attic insulation value. Modern horizontal accents

HIP. Offers a continuous eaves line, as opposed to gable roof. It also offers a graceful interplay of lines and surfaces, changing with the point of view. Sketched is a rather high French variant

Over our heads

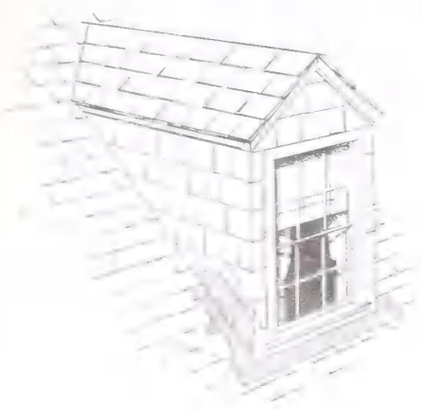
by EUGENE RASKIN

A GOOD roof gives grace, beauty, and comfort to the home. A bad roof, on the other hand, is a source of endless annoyances, and costs not a little to keep in shape. There are many kinds of good roofs, each splendid for its particular type of house. Each, however, must receive the proper treatment to be at its best.

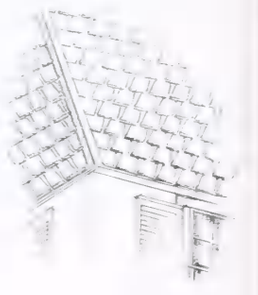
For instance, there is the gable roof, deservedly one of the most popular in present-day domestic architecture. It performs its duties with the utmost simplicity and straightforwardness. Its surface is sloped to shed rain and snow, and it provides an attic space to act as a buffer between the home proper and the outer heat of summer or cold of winter. This simplicity is its keynote, and the secret of its charm. Anything which tends to destroy that simplicity, such as false rafter ends, or elaborate decoration at the gable ends, is distinctly out of place, and should be avoided. Gable roofs may be constructed in ordinary wood frames, or of light steel members spanned by precast concrete slabs or gypsum plank for fireproof homes. Appropriate roofing materials are shingles of every type made (wood, asphalt, asbestos, tile, slate, copper), and sheet metal. The latter should be laid with standing seams in the great majority of cases, although flat seams are sometimes properly used instead.

Then there is the flat roof, seen with increasing frequency now that homes in the modern vein are meeting with wider approval. The flat roof, since it does not shed rain so rapidly as does a pitched roof, requires a more impervious roofing material. And if the roof is to be walked on, that material must stand abrasion as well. The insulating effect of an attic is sometimes obtained by building the flat roof as a double shell, enclosing an air space. In other cases, an insulating material is relied upon, and the best have both space and insulation. A flat roof permits greater emphasis of horizontal lines in the house design, making the building seem lower. It also gives opportunities for terrace treatments, so that in summer the roof becomes a second living room and garden. The roofing materials may be sheet metal (laid with flat seams), or built-up roofing (layers of tar paper or felt swabbed with hot pitch), topped with gravel, or it may be of tile. Canvas roof decks will be found satisfactory, too. Here again, the construction may be either wood frame or fireproof. Remember, though, that a "flat" roof should pitch about $\frac{1}{4}$" to the foot.

The hip roof is a more sophisticated cousin of the gable roof. The gable end



DORMER. In this typical example, completely shingled, surfaces meet along twelve different lines, each junction requiring careful flashing, as shown in cutaway portion. Notice the way the wood shingles overlap all the flashing



OPEN VALLEY. This is a sound method of producing a watertight joint at a highly vulnerable point of the roof. The sketch shows copper shingles. They last forever, and they take on a rich patina which improves with age

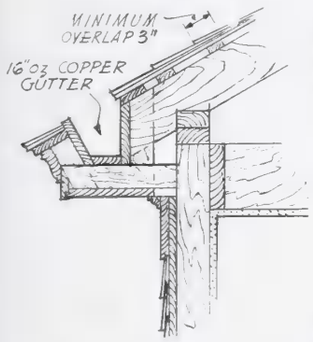


SIGMAN-WARD

GAMBREL. The double slope of this roof gives greater headroom in the attic than others shown. Proportions must be carefully worked out to avoid fussy effect. It may flare at the eaves, as here

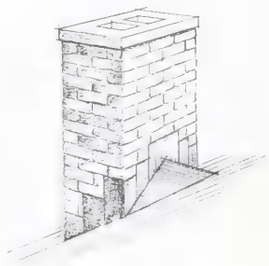
REGENCY HIP. This type of roof, with surrounding parapet, is often of sheet copper, with standing seams. It is as much Georgian as Regency. Very often this roof is lower than other hips

SALT BOX. This is an early New England version of the gable roof, useful where the first floor covers a much greater area than the second. It also permits emphasis upon one favored exposure



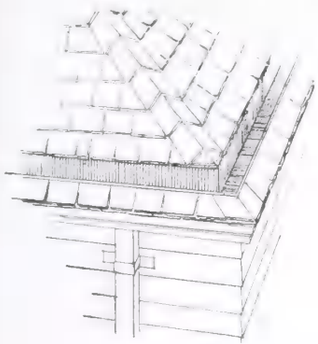
BOX GUTTER. A cross-section view showing the typical method of construction. The sketch shows, in addition to the gutter itself, which is lined with 16 oz. copper, wood shingles on nailing strips, allowing ventilation below

CRICKET. At the right you see the cricket, or small ridge, built to facilitate roof drainage behind a chimney or other roof projection which would form a snow pocket. Note sheet metal flashing to seal joint of roof and chimney



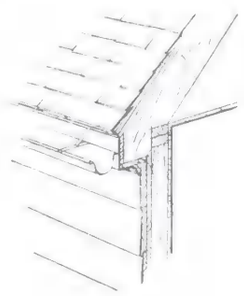
is replaced by an additional sloping surface, the angle of the slope being the same as that of the two major roof surfaces. This serves the purpose of cutting down the length of the ridge, so that an overlong wing would seem shorter, and also does away with some excess attic space. In construction and roofing materials, this type of roof is similar to the gable roof, except that it calls for the use of "hip rafters" to receive the ends of the framing rafters at the hip ridge. Low-pitched hip roofs are almost standard for Georgian houses.

The gambrel roof was developed to provide greater headroom in the attic or upper story than an ordinary pitched roof allows. The double pitch does the trick, and if it is properly designed the effect can be very graceful. The fact that there is a double pitch, and consequently an interplay of lines and surfaces, calls for greater restraint on the part of the designer. You will do well, if you are considering a gambrel roof for your new home, to suppress any desires you may have for false gables, shed dormers and the like. Any type of shingle—wood, tile, slate, copper, asphalt or asbestos—would be suitable as a roofing material.



The Regency hip roof is identical in construction and finish materials with the ordinary hip roof. The distinction is that houses in the Regency manner usually have a parapet which extends the wall up above what would otherwise be the eaves line, partly concealing the roof. In fact, standing at the street level, you may not see the roof at all, if you are fairly close to the house. The slope of the roof is usually lower than that of an ordinary hip, too. Regency homes are almost always of masonry, or masonry sheathing, so that slate, tile or metal for the roofing would be particularly appropriate, although any of the other materials suitable to pitched roofs may be used.

The salt-box roof, seen so much in New England and neighboring states, is fundamentally a gable roof. But instead of two equal slopes, it has one short and one long one, so that, while the eaves line at the side of the house may be above the second story windows, on the other side you may find the eaves at or about the level of the first floor ceiling. This is an honest and direct method of roofing a house in which the first floor contains a great many more square feet of floor area than does the second. It also is used to permit greater advantage to be taken of a desirable (*Continued on page* 149)



HIP RIDGE. This drawing illustrates the method of weatherproofing the angles of adjoining roof slopes. The shingles (in this case, slate) are lapped vertically and horizontally at the angle. A box gutter is sketched with it

EAVES DETAIL. Rafter ends rest on the "plate," two two-by-fours laid horizontally at the top of wall studs. Projecting rafter ends are enclosed by cornice, to which a metal gutter is hung. The roof is asbestos shingle on felt

SHINING EXAMPLES

EMELIE DANIELSON



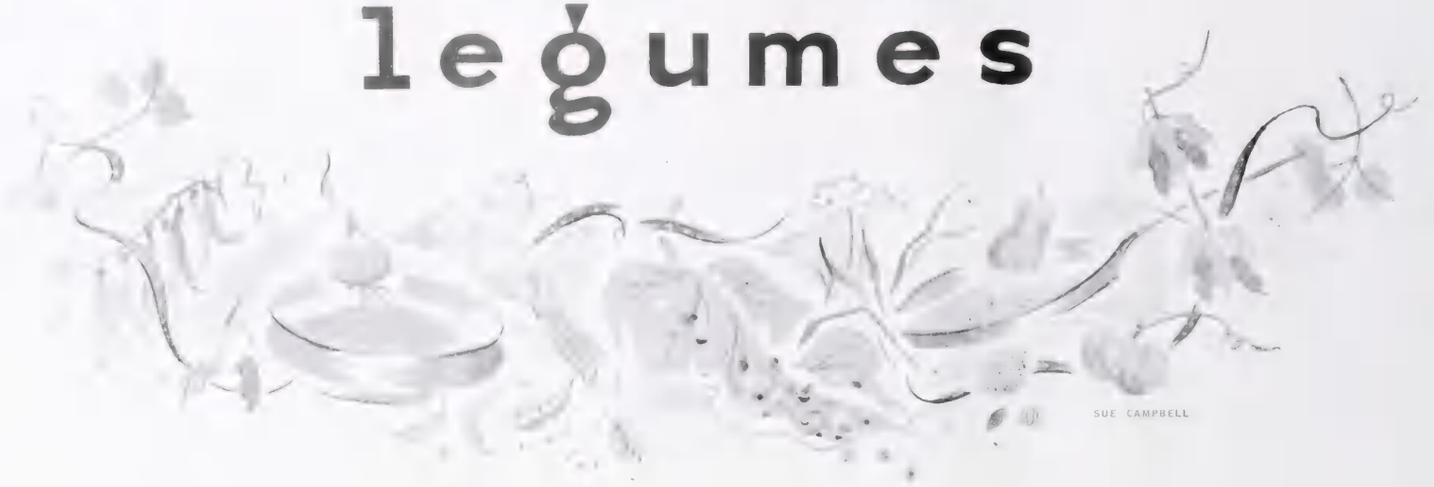
Here is silver that will lend distinction to any bride's table. Above, left, a handsome oval platter for meat or sandwiches, a pair of plain candlesticks, and the bowl, lower right, for fruit, flowers or dessert, are all in sterling from Wallace. The tea service, of great dignity and simplicity, is called "Classic," and is in Community Plate. The wine cooler, with a Georgian gadroon edge, is in Gorham plated silver. The round tray, center, is beautifully etched and comes from Community Plate. Left, a series of six patterns in plated flatware. Left to right: Old London, from Reed and Barton, with a gadroon edge. Second, a design called Remembrance from Gorham. Third, Lady Caroline, from Gorham. Fourth, an unusual design called Hollywood, in Wallace Luxor Plate. Fifth, a charming pattern called First Lady, and sixth, a romantic design called Lovely Lady, from Holmes and Edwards

FOR AUTUMN BRIDES

On this page, more shining examples of plated silver for brides. Above, an elaborately chased water pitcher—a perfect wedding present—which comes from Reed and Barton. Next to it a vase, with a floral design, also from Reed and Barton. The vegetable dish, appropriately called Georgian, is of Community Plate, with a top which doubles as another dish. The triple branch candelabrum is a striking and beautiful table decoration, from Gorham. Back of it, a piecrust tray, also from Gorham. Right, another series of six pieces of flatware in plated silver. Left to right: a distinguished pattern called Longchamps. Second, an asymmetric design called Grenoble, both from Heirloom Plate. The next has royalty in every line, called King Cedric, from Community Plate. The last three patterns are called, respectively, Lady Hamilton, Berkeley Square and Coronation, all Community Plate



legumes



by MARY GROSVENOR ELLSWORTH

WHAT are they? A lazy woman's word for all those small, dried, nubbly things that serve as point of departure for so many hearty meals the world over. They may be peas, beans, lentils to the grocer, frijoles to the Mexican or flageolets to the French, but for convenience they are legumes to me.

Their forms are many and fascinating, some familiar, some exotic. To me they have the same appeal as sea-shells—sleek, greeny-tan jumbo lentils, bold black turtle beans, Egyptian lentils like bright orange paillettes, mottled pink and red Roman beans, garbonza like round wrinkled cashew nuts. Whole yellow peas, green split peas, yellow split peas, marrowfats, Mexican reds, dried limas, red kidneys, black-eyed peas, sweet wrinkled green peas, soyas, navies—their names are legion. They are all rich in starch and protein, they all appeal directly and strongly to the average male, they are the world's most acceptable meat substitutes and many have the added merit of being far from commonplace.

They all have two traits in common—they keep practically forever (perfectly edible ones have come out of Egyptian tombs) and they take practically forever to cook. But what an escape from the ritual of lamb, beef, pork or fowl!

A surprising number will be found already on your grocer's shelves. But if you want to start a collection, write to the Atlas Importing Co., 1109 Second Avenue, New York, Jos. Gyömber, proprietor, who has more kinds than I ever saw in any one spot and can get you others. Try a pound of two or three of the legumes mentioned above and you'll have the time of your life.

What to do with them? Well, one of the most familiar versions is still one of the best—baked beans. I know of one family where beans are a tradition. Being Dutch and clannish, when they married they set up housekeeping in a circle around the parent stem. Every Saturday morning a child from each of the junior households was told off to get the beans from grandmother, a pleasant duty with perquisites from the cooky jar. Each Saturday morning the procession of small fry traipsed home from the house of the reigning matriarch carrying the big brown covered crock that was the family supper that night. Here's what went into the crocks.

GRANDMOTHER BRINKERHOFF'S BAKED BEANS

Soak two pounds of marrowfats in cold water overnight. Wash carefully in fresh water, bring to a boil, drain and wash again. Cover with fresh water and set to simmer till tender with three-quarters of a pound of salt pork. This may take anywhere from an hour and a half to three hours. Then transfer to the bean pot with a good lump of butter, four tablespoonfuls of New Orleans molasses, salt and pepper and a little dried mustard if you like it. Set the pot in a slow oven and bake for three hours and a half, the last hour uncovered to brown. I have heard a New Englander apologize for breaking a bean in serving, Yankee irony if ever I heard it, for they melt in your mouth. No wonder their popularity is one of the few solid facts in a changing world. One family I know, whose hallowed recipe is much like that described here, sprinkle a little vinegar on each portion as it is served to point up the flavor of the rich brown sauce.

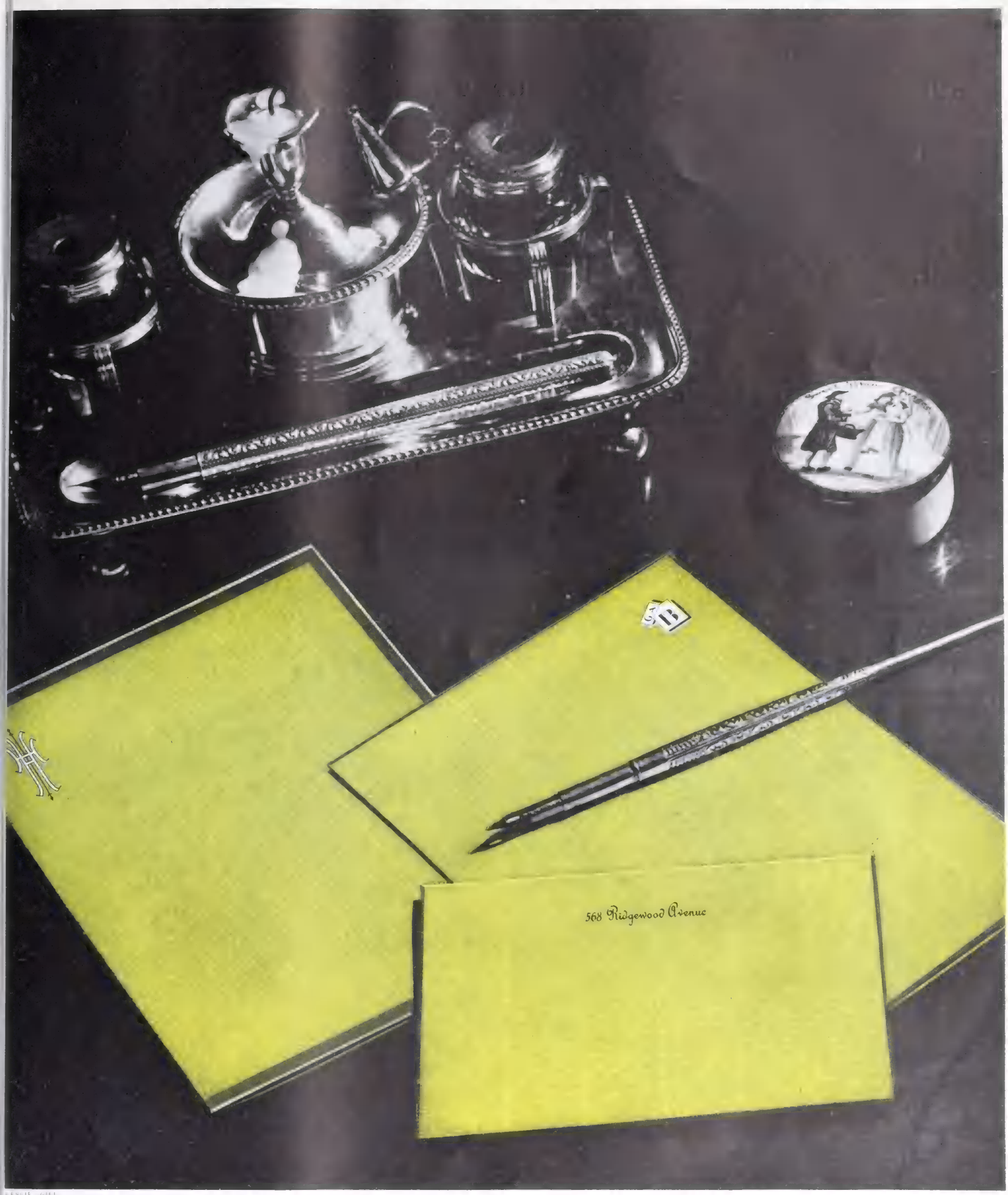
LOAFS FROM LEGUMES

Legume loafs may be safely regarded as either vegetable or meat, according to the exigencies of your menu. They make a superior main dish for a hot lunch. Here are a few suggestions, assuming always that the legume in question has been soaked, washed, boiled soft and drained first. Two cups of mashed legume to one of soft bread crumbs is the next step. Then add another cup of vegetables cooked and chopped. Supposing your bean is the lima, you might add half a cup of asparagus, cut up, and half a cup of carrots. With red kidney beans, use green peppers and celery. Or with lentils, minced crisp bacon and pimientos. Season with a tablespoonful each of chopped onion and parsley, perhaps a pinch of savory or a smitch of sage, mold and coat with beaten egg or buttered crumbs, or roll in grated cheese. Bake in a buttered pan half an hour in a moderate oven, basting with soup stock, and serve with something vigorous like horseradish, chili sauce or chutney.

FRIJOLES

This calls for a pint of red kidney beans, soaked overnight, washed and boiled. Slice a couple of onions, a couple of tomatoes and perhaps half a green pepper into three tablespoons of olive oil in a heavy frying pan. Fry till the onions brown, then add beans and fry till the edges are crisp. This, to reach true perfection, should be cooked and eaten under the stars. You may even throw a blanket over your shoulders if you insist.

Soups, of course, are the most usual use for the legume. A classic which we forget to do for ourselves is (*Continued on page 125*)



BESSIE HILL

Letter Perfect

Brides have to write nearly as much as newspapermen. Thank-you letters by the score, bread-and-butter letters, notes of invitation, acceptance, regret. And all their charming phrases must be written on paper worthy of them. These, in chartreuse, a new and tremendously smart autumn color, are by Crane. The antique English inkstand is from Macy's Corner Shop. The little porcelain patch box, to hold stamps, is from the English Antique Shop. The antique chased silver penholders are from Barnett and Svec

OF THE PRACTICAL GARDENER

1. BEWARE FROST. The zest in this month lies in outwitting and outguessing nature. It is a pleasant game that rarely comes out twice the same. Frost may have arrived, but later warmth has kept many plants growing, if they received temporary protection. The problem is to let them continue to the last safe moment before the freeze arrives. A frost and a freeze are two different things. The bulbs and tubers to be lifted need all the time that can be given them for proper ripening; perennial foliage is maturing and sending back strength to the roots. Many a time panic has seized me, and I have dug and cut frantically because the clouds looked cold and menacing, only to have ten more glorious days which would have yielded joy and profit. It is a guess and a gamble, with every gardener a potential loser or winner, and no favorites.

2. SHRUB PLANTING. While keeping an alert eye open for weather signs, the month is well begun by planting whatever shrubs are needed. The ground is in good working condition now, and even in northern climates the bushes will have a chance to settle in before winter. In ordering it took me a long time to convince myself that the aristocrats of the shrub world grow just as well as Forsythia and Hydrangeas, and make the garden much more full of real interest. *Philadelphus virginalis* far outdoes any other Syringa in beauty; Neillia has prettier pink blooms than Weigela, and the French hybrid Lilacs bloom with liberality as small plants. While busy in the shrub areas, I cut away any dead wood before the leaves fall, as it is easy to see and take this out then, to relieve the spring work. Of course, one must be careful not to cut the live wood of the present season on any spring bloomers, as that is what will produce the flowers.

3. LIMING. On a day when there is little wind, with the oldest smock as protection, the lime bucket is taken and the Lilac areas are given a good application until the ground looks as if the snow had already come. And in this connection, I was told last spring that Rose bugs hated the stuff, and that if plants were kept dusted with lime the pests would stay away. (It really did seem to help.)

4. BEGONIAS. In the north porch boxes about the only plants that will bloom well are tuberous Begonias, and after having spent many dollars each season on new specimens I have evolved a system which keeps them from one year to another with fair—even good—success. Let them dry off gradually in the soil while they are ripening, and then lift them. Store them in boxes in some absolutely dry material, such as sand, peat moss or sawdust, and put away in the dark vegetable cellar with a temperature of around 50°. In March they begin to show life and are potted up, gradually watered and brought into the light. Various experiments taught me that the crucial thing was to have the tubers dry when they went into storage and keep them so, and when the first signs of returning vigor appeared in the spring, to give them something to grow on at once; delay in making this provision proves to be fatal.



GEORGE HUGHES

5. GLADIOLUS TACTICS. Gladiolus have been doing their best in the way I like to plant them—small clumps as accents among other perennials. Betty Nuthall, a coral spike, looks well with Aconitum: Duchess of York came in midseason, very lovely as a rich dark blue note with Columbia Phlox; Bagdad, a smoky old rose, was tucked among the blue and white Asters. The dead flowers have been removed, and as the foliage

What you ought to do and how to do it most handily. Follow in the footsteps of the Practical Gardener



turned yellow I cut it down to within three inches of the ground. As soon as this stalk dries up the bulbs must be lifted and stored before the ground freezes. Some years I have pulled the corm up instead of cutting the flower and dried it then and there, in order to use the ground space for spring bulbs that I wanted to get in. Such procedure was advised by a Gladiolus expert, and I could not see but it worked well. The longer one gardens the more the conviction sinks in that plants, like babies, often thrive in spite of what is done for their welfare, rather than because of it!

6. CONTROL FOR THRIPS. Growing Gladiolus in small quantities one is seldom bothered with thrips, although for years I have used a simple remedy which was told me by a gardener of the rapidly vanishing, grandmother type, who declared this old preventive was one of the best means of controlling all kinds of small sucking and chewing insects. Spray with a solution of brown sugar and Paris green, for the Gladiolus first when the plants are a foot high, and again when the buds begin to develop. This seems to keep them in a state of health. The dry corms I store in bags of the sunflower seed that Tulips and like bulbs come packed in, and keep them in tin cracker boxes in a temperature of from 35° to 40°. From this same wise country gardener came the note on planting fruit trees. Fruits without stones, such as Apples, Pears and Quinces—in other words the seed fruits—may be moved in the fall. Stone fruits such as Peaches, Plums and Nectarines should be set or moved in the spring. This is perhaps an arbitrary division, but I have seen good results from following the suggestion.

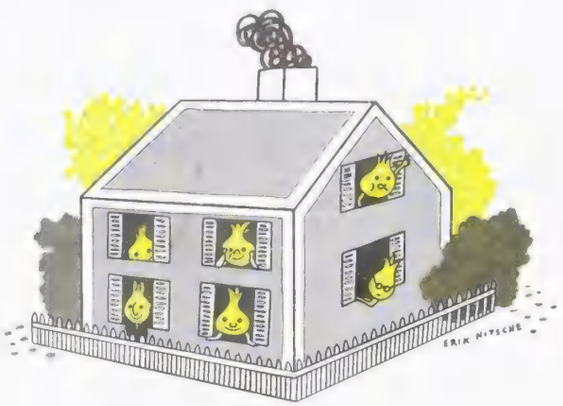
7. SAVING SUMMER BULBS. If the rest of the summer blooming bulbs are to serve for another season—Mexican Tuberoses, Peruvian Daffodils, Galtonias, Fairy Lilies, etc.—this is the month to dig them. Cure or dry them in shallow flats or boxes for two or three weeks, and then pack away in a cool place just above freezing. This paragraph began with an *if*, for unless these bulbs are used in large quantities, it saves labor to let them stay in the ground (which they will be quite willing to do in warm sections of the country and emerge unharmed) and repurchase for another season.

8. THRIFT. It is difficult for a gardener to spread his applications of thrift to the best advantage, and one lesson almost impossible to learn is that peace of mind is promoted by frankly considering as annuals those plants which demand careful wintering, unless storage space is more adequate than is the usual case. I find it far easier to spend a couple of dollars each spring for new bulbs than to slip down cellar on a sub-zero night to see how my hibernating pets are faring.

9. ANNUAL SEEDLINGS. The middle of October is at hand, and it is no longer safe to leave any plant out that is expected to carry on during the winter, not even with such protection as was spoken of in last month's Log. I have dug up little Nicotiana seedlings that have leaders or flower stalks already started, Petunias, Calendulas and Marigolds and, with the exception of the first, cut them well back and potted them all up in garden soil with a fertilizer mixed in. These young plants will be kept in a cool dark place with plenty of water for a week; they will be sprayed with nicotine solution for aphis, and then after having submitted to such quarantine measures, they will be admitted to the sunny house window. Success does not always attend this scheme, but often enough to induce me to keep on trying.

10. DAHLIAS. Buying anew each season is commendable for inexpensive varieties, but the gardener who grows Dahlias at all usually pays a price for the tubers, and these are not to be neglected. Beautiful Jane Cowl was dug up today, carefully, with a pitchfork, not a spade, for that is apt to slip and cut the tuber. (*Continued on page* 114)

October SCRAPBOOK



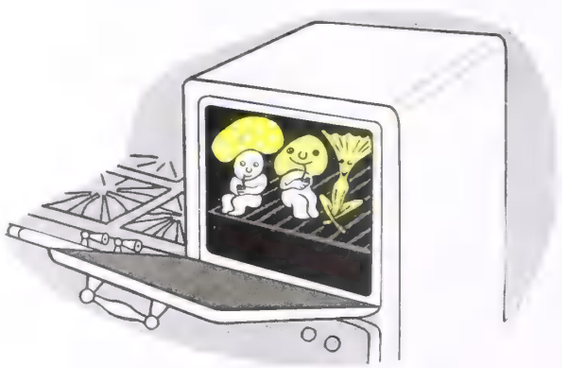
BULBS IN THE HOUSE. When bulbs are potted up for indoor window gardens, failure usually may be attributed to two conditions: the length of time given for root growth and the final forcing in too much light and heat. The time required for making roots depends upon the character of the bulbs, so keep this table as a guide. Paper-white Narcissus, 4 weeks; Roman Hyacinths, 8 weeks; Dutch Hyacinths, 10 weeks; Tulips, 10 weeks; Daffodils, Jonquils, 10 weeks; Crocus, 8 weeks; Small Hyacinths, 8 weeks; Snowdrops, 6 weeks; Scillas, 6 weeks. Plant Hyacinths and Daffodils so that the nose just protrudes when the pot is filled with soil to within half an inch of the top, and cover other kinds entirely with the tops barely below the surface. When the roots are well grown take the pots from storage and start forcing in a temperature of about 50° without any direct sunlight. Increase heat and light gradually, but do not take into a warm room until the flowers are fully expanded. If using water alone, place the bulbs in the container so that the water just touches the base of the bulbs, adding more as it evaporates. If clear glass is used for the dish, shut out the light from the roots by paper, cloth or paint. Should the flower stem not keep pace with the leaves, put a cone of paper over the plant, which will give it a chance to catch up.

HORTICULTURE DISCARDS THE MOON. Superstitions die hard, and many are the gardeners that have always sown their Beets in the full moon, their Radishes in the new moon and their Cabbages on the wane! Now comes a statement issued by the U. S. Bureau of Plant Industry asserting that it is impossible for the moon to affect either germination of seed or the growth of plants! The factors bearing on these two processes are temperature, light, humidity and plant food, and it is perfectly clear that the moon does not mellow the ground or fertilize it, and in no way alters the composition of the atmosphere. Consequently it can have no influence on either the chemical condition of the soil or the quality or quantity of plant food. If the moon had any influence at all on crops, it would seem most probably to be a matter of light, but even full moonlight is 600,000 times less intense than full daylight, which is too feeble to do much stimulating. Therefore the report states conclusively that very few people today pay any attention to the moon when planting crops. Perhaps!

DRYING MUSHROOMS FOR WINTER. About this time the fall rains bring an abundance of wild Mushrooms, which may be found growing in woodlands and meadows, and it is easy and feasible to dry these for winter's use. If the Mushrooms are small, dry them whole, but the more usual puffball varieties should be cut in slices to let them dry more quickly. There are two methods equally successful. Either lay the Mushrooms on paper in a warm, airy place for a day or two, or put them in the oven with the door open and the heat turned very low. As soon as all the moisture has evaporated, leaving the pieces looking like dried apples, they are ready to be stored, and will keep perfectly in paper bags twisted tightly at the top. Like all dessicated food, soak them before cooking. If you are not sure whether your find is edible or not, send for the Bulletins of the Mycological Society of America, either from the Botanical Garden, Bronx Park, New York, or The Science Building, Cornell University, Ithaca, N. Y.



TO KEEP THE AFRICAN VIOLET BLOOMING. This plant is a tropical, hairy perennial of the Gloxinia family, often called Saintpaulia after its discoverer, Baron Walter von Saint Paul, and with certain care is a most satisfactory house bloomer. Follow these rules for success. When the plant comes from the florist, place it in a saucer, and put it in an eastern exposure for twenty-four to forty-eight hours. Give it two hours of sun each day, then place in a strong light for the rest of the time. Never allow water to touch the leaves or crown. Water from the saucer, but do not let the water stand in the saucer for more than one hour. Keep continually moist, *not* wet. Feed once a week with a good commercial food, a teaspoonful to a quart of water. Once a day provide fresh, cool air if possible, but never let cold air hit the plant. Cut off all stems of withered flowers. If a leaf droops, cut (*Continued on page* 120)



LAWNS

GOOD lawns are important in every landscape picture. They are the most difficult and the most talked about phase of gardening. Whether you have a good one or a bad one depends entirely upon how carefully you follow the rules. There is no luck about lawns. The important factors are proper grading, proper soil, proper seed, and adequate maintenance. If each of these is given due consideration better lawns will be the result. None can be overlooked or slighted.

Plant Now. The best time to start a new lawn is in September or early October. At this time of year there is a more abundant rainfall and less extreme heat, conditions favorable to the quick germination of grass seed. Most weed seeds have sprouted and been removed by cultivation so the new grass will have less competition. Fall-sown grasses root more deeply and have time to become established before the ground freezes and will start growth in the spring much sooner than the soil can be worked for new seeding. The danger of spring seeding is that the young grass will not be firmly rooted and established before the excessive heat of early summer and the prolonged periods of drought that are sure to come a little later in the season.

Grading. All lawns should be carefully graded, but the small lawn needs particular attention in this respect if a feeling of extent and spaciousness is to be secured and maintenance reduced to its lowest level. Whenever possible steep grades, terraces and such should be avoided. Gentle slopes, long, flowing curves and unbroken sweeps are much to be preferred. On the new place, or when a new lawn is being constructed, the topsoil should be entirely removed and the grading done on the subsoil. When this has been properly molded the topsoil should be replaced, or new soil brought in if needed. It is during this rough grading while the soil is broken that drainage, pipe lines for utilities, planting areas and foundations for walks and drives should be provided for.



Soil. The ideal soil for a good lawn is a friable garden loam. Heavy clay soils or light sandy ones can be brought nearer to this ideal my the admixture of quantities of humus-making materials such as compost, commercial humus, spent mushroom soil, or well-rotted stable manure. Humus-making materials are not only a source of plant food, especially nitrogen, but they also serve to retain moisture in a light soil, or make a heavy soil more porous and thus more easily drained. On new lawns where the topsoil has been stripped these humus-making materials can be spread on top of the subsoil and be slightly worked in before the topsoil is put back in place. Failing this they should be thoroughly dug into the topsoil. As all lawn grasses are shallow-rooted and feed near the surface this top layer of soil must be very fertile and well prepared. A good lawn should have at least four inches of topsoil, although six inches is better. More is wasteful.

Seed. Much of the success of a lawn depends upon the seed. There are all sorts of seed mixtures on the market, but not all of them are suited to each and every particular need. There are many lawn grasses available, some of which prefer either alkaline or acid soil, clay or sandy soil, dry or moist conditions, full sun or partial shade. Therefore it is wise to select only those which fit your particular need. In other words, a ready-made mixture is not as sure as one made up to suit the conditions of your land. Seed mixtures can be purchased from any reputable dealer based on an analysis of your soil. Cheap seed mixtures in the long run are expensive. One of the most common lawn mixtures is made of Kentucky Bluegrass, Redtop and White Clover. This mixture is particularly suited to an alkaline or neutral soil which is rich, fairly heavy, and has at least normal moisture. Such soils are typical of the great central valleys of the Middle West.

Recent experimentation has shown that soils which are acid or slightly so, the sort more common along the Atlantic coast, do not encourage weed growth as much as neutral or alkaline soils. As a result many of the acid-loving or tolerating grasses are becoming more popular. No longer is the lawn coated with lime each spring, but rather it is treated with some acid-reacting fertilizing agent such as ammonium sulphate to maintain the slight acid reaction. Perhaps the best seed mixture for such soils is the one made up of one part Redtop and seven parts, by weight, of Red or Chewing's Fescue. The Fescues will grow well on a poorer and drier soil, and tolerate more shade than most lawn grasses. The Redtop is quick to germinate so that an early turf can be had. This serves as a nurse for the slower-germinating but longer-lasting Fescues.

For shady places rough-stalked Meadow Grass (*Poa trivialis*) is (*Continued on page* 159)

by H. STUART ORTLOFF

These You Plant

Dormant Perennials







J. HORACE MCFARLAND CO.

Delphiniums
Peonies
Iris

Disappearing Perennials







Poppies
Anemones
Bleeding Heart

Early Bloomers







Cerastium
Phlox Subulata
Aubrieta

Wild Forms







Three types of Ferns

THERE is one difference between spring and autumn ordering: with the former there are weeks in which to decide, cold days when the lure of the printed page is the only reminder of possible gardens. In September we have been so continuously taken up with the present and the near-past that what is to come can be allotted but scant time. Yet the fall catalogues, in assuming the proportions of the earlier ones, imply that planting in the fall has now assumed all the importance of planting in spring. In fact one comprehensive list gives only seven perennials with the following caption: "Should be planted in the spring only." However, in the average garden it is not always possible to attempt sweeping renovations or additions in the autumn. So choices are usually made in the light of what is imperative, or, to put it less dogmatically, what is advisable. Here, as in so many gardening activities, common sense points the way. But this is what ought to be done now.

SOIL AND LOCATION. The type of soil is, as always, at the beginning of the story. Heavy clay mixtures which retain their moisture are lighter in the fall and the plants placed in them at this time do not have to fight cold, wet conditions which are likely to last well into a late spring. Types of plants liking such soils usually have a compact root growth, and thus find their sustenance near at hand, a factor which means a quick start. Precautions must be taken, however, with a heavy soil to forestall the tendency of clay bottoms to yield to frost action and heave a newly placed specimen out of its bed. A safe rule of action is that any specimen placed in the ground in the fall needs more careful and thorough winter protection than the same article planted in the spring. The site of the nursery from which the stock is obtained also may have a bearing on the matter, and when the source of supplies is from a colder climate to a more temperate one, the moving day should come

in the Fall

by MRS. JAY CLARK, JR.

Lilies







Regal Lilies
Shuksan Lilies
Japanese Lilies

Roses

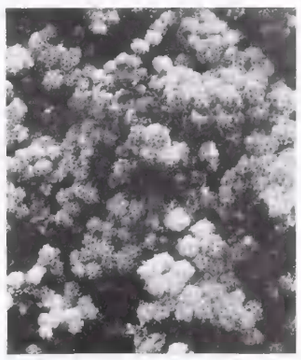






Species Rose
Hybrid Tea
Hugonis Rose

Shrubs







HARRY G. HEALY

Spiraea
Lilac
Forsythia

Evergreens







Fir
Hemlock
Pine

in the autumn rather than in the spring. Location is another consideration. If the area to be planted has only a modicum of sunshine, remember that wherever shadows fall it is wise to work at the present time, as the maximum amount of light and air comes after the leaves have fallen from the trees, and before they are fully grown in the spring. Material in the ground in September and October will have more weeks of favorable growing conditions in somber corners than if put there in the course of regular spring labors.

WHAT TO PLANT? Spring-flowering bulbs, of course, but that is a separate text. Equally of course certain perennials which have the trick of making preparation for next year's bloom after they have taken their summer rest, and which resent interference bitterly a few weeks before their June flowering. Prime in this division are the Peonies and Iris, for although the actual life of these plants in no wise depends upon moving time, their performance in the matter of bloom usually does. A season of flowers is apt to be lost if Peonies and Iris are not given a fall chance to reëstablish themselves before being called upon to flower. At the same time, there are no hard and fast rules. I well remember the look on the face of a Peony expert when the question was asked in the course of his talk on the reasons for September planting: "What should I do if I were given a Peony root in the spring?" "Put it in the ground," he snapped, and then, casting his subject to the wind, he proceeded with a diatribe on the dangers of arbitrary rules not enlightened by thought. Two other perennials which trail a close line to Iris and Peonies in their liking for autumn planting are Phlox and Delphinium, although there is more leeway here. Still, aside from any predilections of the plants themselves, there is a great feeling of (*Continued on page* 132)

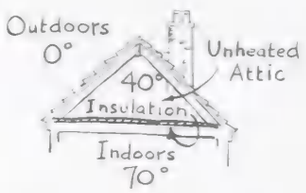
? ?

PLEASE TELL ME

Each month building problems which vex home owners are answered in this Readers' Service Department

? ATTIC INSULATION

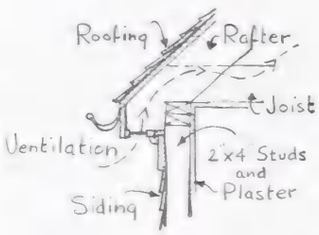
We are planning to insulate the upper story of our house. Should the insulation be placed in the attic floor, or against the roof?



A. If your attic is heated, and in use, then by all means place the insulation against the roof. Otherwise, the floor of the attic should be insulated, rather than the roof. The reasoning involved is as follows: In calculating heat losses, the indoor temperature is assumed to be 70° Fahrenheit, while the outdoor temperature is taken at zero. Unheated basements or attics are assumed to be 40° F. Naturally, it is easier to insulate a 70° area from a 40° one, than to insulate a 40° space from the wide open zero outdoors.

? VENTILATION

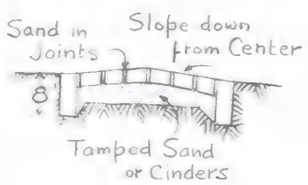
Our roof is hipped all around, and has no gable ends in which louvers to ventilate the attic might be set. We do not want to cut into the roof itself for this purpose, as we feel that might destroy the simplicity of its lines. Can you suggest an alternative method?



A. If your eaves project sufficiently, you may take advantage of the spaces between rafters at that level. Usually these spaces are closed off by a cornice treatment of one sort or another. But by cutting through the horizontal part of the cornice, you can make an opening for natural ventilation. Since rafters are generally of 2" lumber, and are spaced with their centers 16" apart, the clear space between any two of them is 14" long. Two such openings at each end of the house should be adequate. Be sure, however, to cover the openings with wire screening, to keep out winged friends and enemies.

? BRICK TERRACE

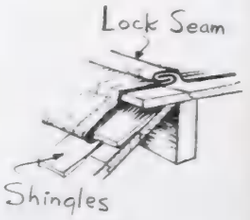
What is the most inexpensive way of laying a small brick terrace? I would like to be able to do it myself, without having to hire experienced labor.



A. At the edges of the projected terrace, excavate to a depth of 8" for vertically set border bricks. Excavate the balance of the area to a depth of 5" and put down a 3" layer of sand or cinders. Tamp this layer till hard, then set the bricks, dry, filling the joints with sand. This method requires less material and labor than any we know of, and should suit your purpose. We must warn you, however, that your terrace will be subject to frost displacement, so that some attention must be paid to it each year. But since the construction is so free, it is comparatively easy to repair.

? FLASHING JOINT

We're having some trouble with the flashing at one point of our roof, where a flat copper-covered deck joins a sloping shingled section of roof. How should this joint be made?



A. The copper roofing should be bent up and over to form a lock seam with the flashing. The seam should be securely fastened to the roof by means of cleats, while the flashing should lap the shingles at least 4". The joint, made in this manner, will be weather-tight, and give you no more trouble.

? COLORED PIPES

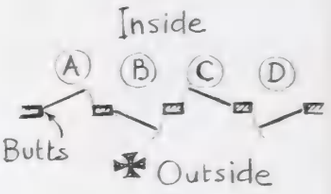
I desire to paint the various pipes in my house with distinctive colors, so that I may be able to tell them apart easily. Will you please give me a list of suitable colors?

A. The following list should serve your purpose. Indeed, the colors given are sometimes used as indicated.

1. Domestic hot water pipes—red
2. Domestic cold water pipes—light blue
3. Gas pipes—black
4. Steam or hot water heat supply pipes—orange
5. Steam or hot water heat return pipes—green
6. Vent pipes—yellow
7. Waste and soil pipes—brown
8. Electric conduits—dark blue

? HARDWARE

In discussing locks and hardware for our new house, our dealer uses such expressions as "left hand regular" and "right hand reverse." I didn't want to show my ignorance at the time, but I'm still wondering what he meant. None of my friends seems to know.



A. The expressions refer to the type of lock necessary to suit the swing of a door, identifying it so that the proper hardware may be ordered. To find the correct name for any particular type, stand on the side of the door from which protection is to be achieved: in other words, the outside. If the door swings away from you, it is "regular," while if it swings towards you, it is "reverse." The "right hand" and "left hand" business refers to the side on which the butts are found. Thus, if your door (viewed from outside) has its doorknob and lock on the right, butts on the left, and swings out toward you, the identifying term would be "left hand reverse." (See door "B".) Door "A" is "left hand regular"; "C" is "right hand regular," while "D" is "right hand reverse."

? EXHAUST FANS

Please tell me something about the merits and limitations of exhaust fans for cooling residences. Our house, in spite of thorough insulation, has been almost unbearable all summer.

A. Fans may have cooling action in only two ways: first, by replacing warm air with cooler air; second, by increasing the rate of evaporation through air motion. The process of evaporation requires heat, which the moisture draws out of the surface on which it rested prior to evaporating—rugs, furniture, your skin. The effect of this latter type of cooling will be felt as long as the fan or fans are running, but the first type, depending upon air replacement, calls for an outdoor temperature lower than that indoors. (*Continued on page* 150)

Beauty bears repeating



Color photograph of a Ritz Tower Apartment, New York City.

Contemporary design makes wide use of mirrors to emphasize and enhance the charm of distinguished interiors. Gleaming mirrored surfaces enchantingly reflect light and color . . . lovely things are transformed and repeated with a new beauty. Generous wall mirrors create intriguing illusions of spaciousness . . . brighten whole interiors. Delightfully effective, too, are mirrors in delicate colors . . . for complimentary tones and mellow reflections of light. And for further touches of individuality and distinction, ornamental mirrors and accessories—mirrored with clear or colored plate glass—offer countless inspirations. Your interior decorator can make many worthwhile suggestions for the increased use of mirrors in your home. Any L·O·F distributor will be glad to cooperate . . . Libbey • Owens • Ford Glass Company . . . Toledo, Ohio.

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IN COLORED POTTERY...

Soft Pastels

Vernon's "Modern California"

Its lovely glaze, satin-like texture, and modern design offer new ways to create smart and distinctive table settings like the one above, arranged by Barker Brothers, Los Angeles. Now featured by leading stores, "Modern California" is available in azure, orchid, pistachio, straw, sand and gray, in open stock and by the set. A dinner, luncheon or buffet supper table is equally effective in a single shade or in any of many harmonizing color combinations. Typical prices: 7-inch Plate, 45c; Tea Pot, $1.75; Coffee Server, $1.95; Cup and Saucer, 50c; 22-Piece Set, $6.90; 32-Piece, $9.70.



Free Booklet Shows Other Designs

Send for your copy - it shows many of the original patterns that have made Vernon Pottery so outstanding in artistic and authentic design, color and craftsmanship.

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Vernon Kilns

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Above - "Organdie," a striking new design by famed Vernon Artist, Gale Turnbull; in 2-tone combinations of green, brown, blue and pink-and-gray. Below - some of Mr. Turnbull's Marines and Coastlines.



Below - typical pieces in Vernon's "Native American" series.



COLONIAL STREET

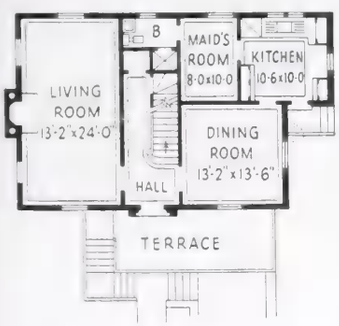
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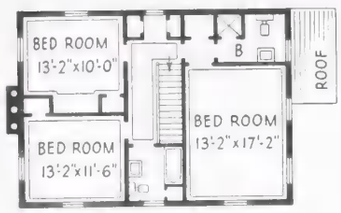
each house is well placed near the lot lines to leave broad lawns.

The houses themselves have clever variations of the Colonial central-hall type of plan brought up-to-date by modern, efficient kitchens and baths. At one side of the inviting central hall is the spacious living room with its fireplace on the outer wall. On the other side is the ample dining room, and back of that the well equipped kitchen and access to the maid's room and bath. The gracefully balustered stair leads up to the three or four bedrooms on the second floor. These are variously arranged to provide two exposures for each room for cross ventilation. Usually the largest bedroom has its own private bath with shower and dressing room with closets. There is, of course, a second bath serving the other bedrooms. In the basement are the Gar-Wood air conditioning unit, a game room and storage or laundry rooms.

Various materials consistent with the style of each house have been used: white clapboard for the Early American house, brick (painted) for the Regency and Greek Revival houses, flush matched-boarding for the neo-classic, and warm red brick for another Regency. A combination of stone and clapboard is used for one of the Greek Revival houses. The roofs are all of slate or flat tile. Flashing, gutters and leaders are all of copper, and brass pipe was used throughout. The materials are in accord with the designs.

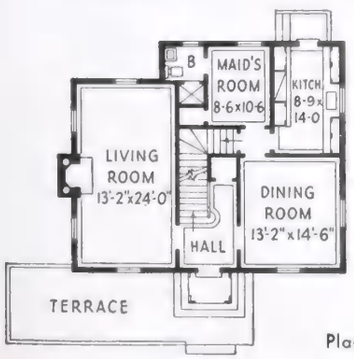


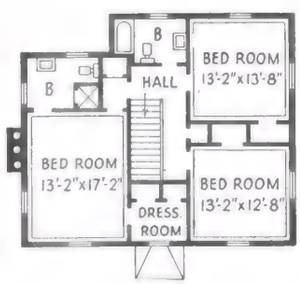




Left: plan of the first floor
Above: plan of the second floor

Above, a classic revival house on the hillside at Riverdale Heights. Its plans show that the terrace, living-room, dining-room and two of the bedrooms overlook the Hudson. The garage door is under the terrace. Dwight James Baum, architect





Plans of one of the Regency houses

IMPERIAL *Washable* WALLPAPERS



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GIVE THIS INFORMATION FOR EVERY ROOM:

Type of Room
Size (Dimensions)
Exposure
Type of Furniture
Color Scheme Preferred

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MODERN MOTIF

An example of the suavity of line and subtlety of color which distinguishes modern decoration. The E. O. Anderson house in Scarsdale was decorated by Modernage



Above is the fireplace wall of the living room in this modern house at Scarsdale. The enormous sheet of mirror adds feet to the apparent size of the room. Walls are pale yellow, and the rug is gold pebbled broadloom. The fireplace is white and yellow marble. The chair and ottoman are upholstered in a yellow and white cotton-and-silk



EMELIE DANIELSON

Left, a feminine bedroom where the furniture is made of silver gray harewood. The wall is ashes of roses, and the rug is one shade deeper. The draperies are of white chenille, and the glass curtains are white ninon. The chaise longue and the ottoman are both covered in a textured off-white cotton material. The white bedspread is tufted



At the right, the other side of the living room, shown above. Here, in this yellow and white room, an accent of almond green is given in the corner sofa, which can be divided up to make four chairs. The bookcase-table in the corner is of walnut and the coffee table is walnut with a white top. The draperies are of eggshell rough cotton

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Please tell me ABOUT DECORATION

?BATHROOM COLOR SCHEME

In selecting a color for the fixtures in the bathroom of our new home, I chose the sun-tan shown by one of the manufacturers in recent exhibits. I am very pleased with it since it matches the glass walls perfectly. The problem now is to decide upon a color for towels, shower sheet and flooring. Could you suggest one?

A. The color which would probably do most for this room is brown. Why not one of those pale brown translucent shower sheets, a marbleized brown rubber or linoleum floor, and towels of peach and brown? The bath towels should be peach with brown monograms and you could have small brown linen hand towels for accent. HOUSE BEAUTIFUL is showing several schemes for bathrooms in the next issue which might prove helpful to you.

?CHINTZ DRAPERIES

I am making chintz draperies for my living room and wondered whether to cut them long enough to hang full on the floor or to make them just touch the floor. I like very long draperies, but am not sure that this material will lend itself to that sort of treatment. Would you tell me which way would be better?

A. You will undoubtedly find that chintz is one fabric which should never be used for extra long draperies. The crisp straight folds of chintz are always more attractive when just touching the floor. Silks and satins may be successfully draped to be full on the floor.

?HEIGHT OF DRAPERY ROD

I have purchased ready-made draperies and am now confronted with the problem of how to hang them. The windows are double-hung slightly in reveal (about three inches) with no trim around them. They are about twenty inches from the ceiling. Should the rod be placed within the reveal or fastened above the window to the wall?

A. If you want to make your windows look higher, which is usually advisable, fasten the drapery rod to the wall several inches above the opening and either bring the draperies together at the top or use a valance treatment. As a rule most draperies look better when hung outside the reveal and higher than the top of the window unless the trim is exceptionally fine, as in some Georgian interiors. Since your windows have no trim at all the plan suggested would be the best.

?DINING ROOM ACCESSORIES

Our new dining room furniture is mahogany and late eighteenth century English in design. I do not know the type of accessories to place on the buffet and serving table. Would you suggest some pieces that would be appropriate?

A. There are a number of pieces which are decorative as well as useful for a dining room of the character you describe. Sufficient space should always be left on the side pieces of dining room furniture for serving purposes. Therefore, the accessories should be chosen with this in mind and should take up as little space as possible. For the large side pieces you might have a pair of mahogany knife cases at either end, and perhaps your tea service in the center; or a pair of three-branch candelabra with an old china soup tureen in the center. Crystal decanters often add to a well-appointed dining room. The serving table should be kept clear of accessories with the exception of a vase of flowers when the table is not in use.

?BEDROOM WINDOWS

The bay window in my bedroom seems to be a very difficult one to drape attractively. There are three distinct windows and I suppose each should have its own overdrapery, but I feel that this will throw the whole room off balance and also be very expensive. Is there any way you would suggest my decorating this group of windows?

A. Bay windows are usually an asset to any room provided they are handled lightly and in the spirit of the other furnishings. Three pairs of overdraperies are not apt to be successful; your window will probably be more effective if you use sheer voile glass curtains on each window, hung to the floor with several tucks at the bottom. Then stretch a valance over all, making them appear as one unit. The valance can be made of a heavier material in a contrasting color.

?LIGHTING FIXTURES

Our new apartment has extremely ugly lighting fixtures and I should like to remove all of them. My husband, however, believes that the wall brackets are essential in a living room and are part of the decoration. Isn't it correct to use only lamp light in a living room? And must I have a hanging fixture in the center of the dining room?

A. It is not generally advisable to remove all lighting fixtures. In the dining room, for instance, the table must be set and the room put in order by electric light, even though you dine by candlelight. In the living room, the usual side brackets should be considered for their decorative value more than as sources of illumination. But if the fixtures in your apartment are in poor taste, it is possible to get very attractive ones to fit any scheme of decoration.

?FIREPLACE FACING

The fireplace in our living room is quite well designed with the exception of one detail which has been annoying me for quite some time—the facing of red brick, which is out of keeping with the entire scheme of the room. Would you suggest painting the brick black or the color of the mantel? Or perhaps you could suggest some other way to disguise it.

A. Most decorators have been confronted with this problem a great many times, and have handled it successfully. For example, there is a very thin composition board on the market which is made in a good imitation of various kinds of marble. This can easily be cut to fit the facing and fastened to it. Then, too, mirror can be used to cover unsightly brick, adding great charm to what might otherwise have been an almost unattractive fireplace. (*Continued on page* 131)



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ROOMS GO INTO THE WASH

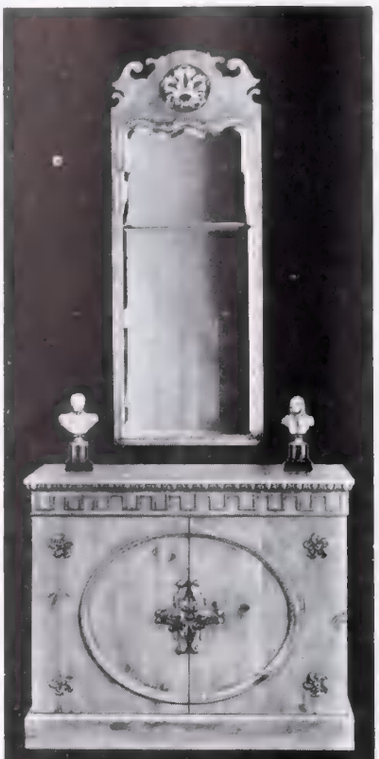
CONTINUED FROM PAGE 64

machine, but nets or lace should be done by hand as carefully as your silk stockings. Colored materials and silk need only lukewarm water. Cotton, if it is white, may be boiled.

To prevent shrinking, stretch the curtains carefully on a frame or pin to shape on a cloth laid over a carpeted floor. It is best to adjust the frame to a size slightly smaller than the original measurements. This prevents the straining of the mesh and allows for shrinkage. If the glass curtains are of rayon, be sure they are tested for washing; if they are of acetate, press with a warm, *not* a hot, iron. Acetate, rayons and Celanese should not be pressed until absolutely dry. Always iron parallel with the selvage. If curtains are ruffled press the frills first.

DRAPERIES: There are now on the market many fabrics which are guaranteed tubfast, sunfast and preshrunk. If you are not sure that your draperies have these qualities, examine them carefully, loosen them from the lining at the hems, remove the hooks or rings so that they will not tear or rust your fabric, and plunge them into a big tub or washer filled with lukewarm Ivory suds. Stir them for a few minutes and then transfer to fresh suds. Repeat until the curtains are thoroughly clean. Never soak colored fabrics. After rinsing, remove as much of the moisture as possible without wringing and hang them evenly over a line in an airy place to dry. If the colors are not fast, quick drying is imperative. When almost dry draperies should be pressed on the wrong side with a hot iron.

UPHOLSTERED FURNITURE: Great care must be taken in the washing of upholstered pieces to leave no moisture in the filling. If the fabric is a frieze, a tapestry, or closely woven, a stiff brush can be used. First, thoroughly vacuum or brush the piece, removing all possible dirt. Then with a small brush dipped in heavy suds work evenly over the piece following an upward movement. Allow the suds to stand for only a minute and then scrape off. Repeat this several times until the surface is clean. Dip the brush in fresh water, shake and go over the surface until all the soap has been removed. Allow the piece to stand in the sun and air to dry. It is not advisable to try washing a fine damask or brocade, although with much care it can be done.



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FURNITURE: There are, of course, two schools of thought regarding the washing of wood furniture. If the wood has a lacquer or varnish finish, a more thorough cleaning than the ordinary dusting and polishing can be accomplished without harm. On the other hand, if the piece is antique and has accumulated through the years a lustrous patina, it is a crime to rob it of its birthright. For this kind of furniture, a cloth without soap and from which all water has been wrung should be used. Make a pad of washed cheesecloth and go over the wood with the grain—using quick even strokes of an upward slant. Rub briskly with a clean cloth and apply beeswax.

For a varnished or dull surface a light suds of Ivory flakes can be applied. A soft wool cloth should be used and a light brush for the corners and grooves. Dip the cloth or brush in the suds, squeeze out the excess moisture and rub the wood quickly and lightly. Dry thoroughly and rub with whatever oil or polish is regularly used on the furniture.

SLIP COVERS: Most of the new fabrics are not only sunfast but tubfast and the best of them are preshrunk. If you have been wise enough to see that your fabrics possess all these qualities, washing them is a simple matter. Slip covers can be put in a washing machine filled with lukewarm water and plenty of suds and in a short time be restored to their pristine beauty. If you are not sure that your fabrics are washable (for all sunfast materials are not tubfast), ask the merchant from whom you have purchased and act accordingly. Cotton and linen will shrink; if you are not sure that your goods have been preshrunk, it is wiser to have them dry-cleaned.

LEATHER: Leather has taken an important place in the field of furniture coverings. The mere dusting off of superficial dirt is not sufficient. To keep leather clean, it must be washed. But after the washing, it must be dressed with a preservative to keep it soft and pliable. Take cheesecloth which has been washed and make a pad about the size of your hand. Wring this out in warm water and apply the customary amount of mild soap. Rub the pad gently but firmly over

(*Continued on page* 106)

All through the House

SANFORIZED-SHRUNK FABRICS GIVE LASTING FIT



• IN THE LIVING ROOM — Bright, garden-gay cretonnes, Sanforized-shrunk, make draperies that hang true, slipcovers that fit snug as the skin on a grape — even after washing.

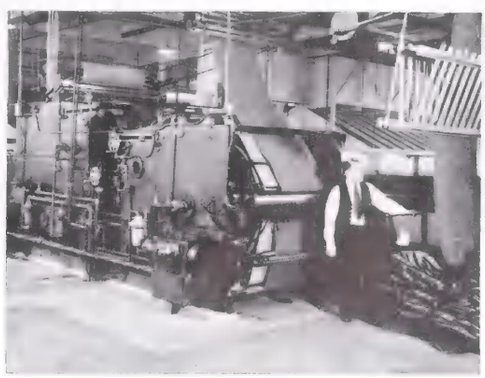


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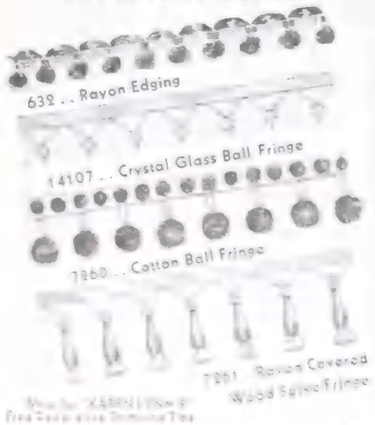
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the surface to be cleaned to avoid patchiness. Change the cloth and with fresh warm water remove the dirt that has become loosened, changing the surface of the pad as it becomes soiled until no further dirt is apparent. With a clean cloth, dry and polish the leather until its brilliance is restored.

To apply the dressing, use another clean cloth. Shake on it about a dozen drops of pure olive oil or a good leather dressing and rub evenly over the entire surface. If you use olive oil be sure to use it sparingly or the leather may be discolored permanently.

Leave the leather for about twenty-four hours and then polish off with a clean dry cloth. This treatment should be given three times over a period of a week at the end of summer and again at the end of winter. When possible, avoid placing leather-covered furniture too near hot radiators or open fires, as heat dries the leather and hastens its deterioration.

GOOD BUYS

As Shown on Pages 72 and 73

These stores throughout the country carry the Good Buys.

No. 1. *Steuben goblet:* Shreve, Crump & Low, Boston, Mass.; J. E. Caldwell, Philadelphia, Pa. *Duncan & Miller goblets:* Bullock's, Los Angeles, Cal.: Hutzler Bros., Baltimore, Md.: Wm. Hengerer & Co., Buffalo, N. Y.: L. Bamberger & Co., Newark, N. J.; John Wanamaker, Philadelphia, Pa., and New York City; Jos. Horne, Pittsburgh, Pa.: Jordan Marsh Co., Boston, Mass.: Neiman-Marcus Co., Dallas, Texas. *A. H. Heisey goblets:* G. Fox & Co., Hartford, Conn.; Marshall Field & Co., Chicago, Ill.: Kaufman Dep't. Stores, Inc., Pittsburgh, Pa.; Woodward & Lothrop, Inc., Washington, D. C.: Strawbridge & Clothier, Philadelphia, Pa.: J. L. Hudson Co., Detroit, Mich.: Dayton Co., Minneapolis, Minn. *Cataract-Sharpe goblets:* B. Altman & Co., New York. *Fostoria glass:* John Wanamaker, New York City.

No. 2. *A. H. Heisey bowl and candelabra:* The White House, San Francisco, Cal.: The May Co., Los Angeles, Cal.: Neiman-Marcus Co., Dallas, Texas: J. B. Ivey & Co., Charlotte, N. C.: Gimbel Bros. Inc., Milwaukee, Wisconsin.

No. 3. *Verlys vase:* Ovington's, New York City: Frederick Loeser & Co., Brooklyn, N. Y.: Scruggs-Vandervoort-Barney, St. Louis, Missouri: The Daniels & Fisher Stores Co., Denver, Col.: Barker Bros., Inc., Los Angeles, Cal.: Woodward & Lothrop, Inc., Washington, D. C.: John Wanamaker, Philadelphia, Pa., and New York City: Hertzberg Jewelry Co., San Antonio, Tex. *Duncan & Miller vase:* Same stores as listed for goblets under No. 1. *A. J. Van Duggeren, Orrefors vase:* Georg Jensen, New York City: Martin's, Washington, D. C.: Phillip Stevens, Hartford, Conn.: Howard Wilson, Denver, Col.: Halle Bros. Co., Cleveland, Ohio: R. H. Stearns Co., Boston, Mass.: Marshall Field & Co., Chicago, Ill. *Steuben vase:* Steuben Glass Co., New York City: Steuben Glass Co., Chicago, Ill.: J. E. Caldwell, Philadelphia, Pa. *Cambridge vase:* Ovington's, New York City; John Wanamaker, New York City; Stern Bros., New York City: Hammacher Schlemmer & Co., New York City.

No. 4. *Cambridge cocktail shaker and canapé plate and glass:* Same stores as listed under No. 3. *Duncan & Miller cocktail shaker and glass:* Same stores as listed under No. 1. *Steuben cocktail glass:* Steuben Glass Co., New York City. *A. H. Heisey water, old-fashioned and cocktail glasses:* Same stores as listed under No. 1.

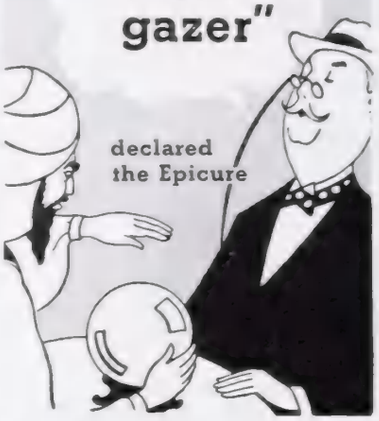
No. 5. *James River plate:* Leading stores throughout the country. *Alfred Meakin plates:* All leading stores throughout the country. *Onondaga plates:* R. H. Macy & Co., New York City.

No. 6. *Vernon Potteries plate:* Carole Stupell, New York City. *Justin Tharaud plates and tea set (Gladding McBean):* B. Altman, New York City; Stewart & Co., Baltimore, Md.: John Wanamaker, Philadelphia, Pa.

No. 7. *Wedgwood tea service:* Jones, McDuffee & Stratton, Boston, Mass.: Alex. Anderson & Son, Minneapolis, Minn.: Rike-Kumler Co., Dayton, Ohio: E. B. Taylor Co., Richmond, Va.: Phillip Stevens, Hartford, Conn.: Marshall Field & Co., Chicago, Ill.: Stern Bros., New York City.

No. 8. *Copeland & Thompson dinner service:* Charles R. Lynde, Boston, Mass.: Sterling & Welch Co., Cleveland, Ohio: F. & R. Lazarus & Co., Columbus, Ohio: Sanger Bros., Dallas, Texas: J. W. Robinson Co., Los Angeles, Cal.: Frederick & Nelson, Seattle, Wash.: Maier & Berkele, Inc., Savannah, Ga.: Stewart Dry Goods Co., Louisville, Ky.: H. S. Pogue Co., Cincinnati, Ohio.

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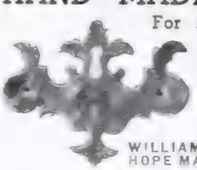


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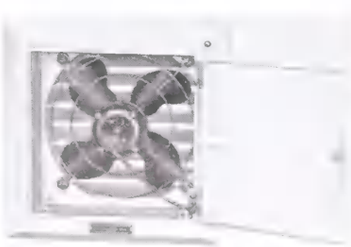
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NEWS OF NEW BUILDING MATERIALS, PRODUCTS, METHODS; NOTES ABOUT NEW BOOKS AND NEW IDEAS

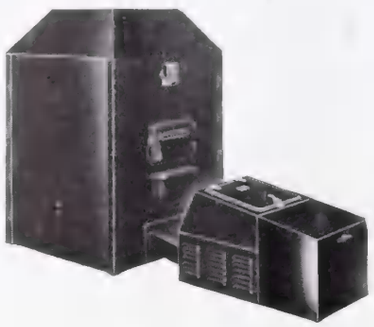
LAUNDRIES, family style, have given rise to such doleful slogans as Tattle-Tale Gray, Scrubbing-Board Blues, Wash-Tub Hands ever since the soap manufacturers first began to advertise. But there is more to the household laundry problem than the brand of soap you use. Even the familiar and dependable washing machines, mechanical wringers, ironers and electric irons have not been able to make doing the family wash a pleasure. Probably nothing ever will do precisely that. But a hat should be doffed to the makers of home laundry equipment, who have been bustling these last few seasons to produce a laundry which is clean and orderly to look



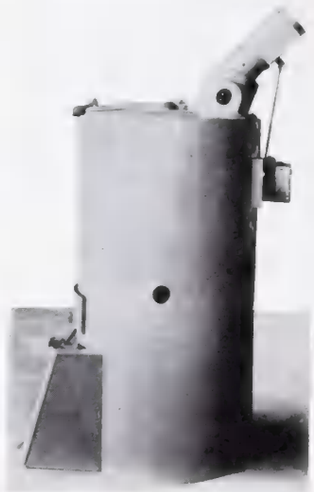
at, pleasant and efficient to work in and which reduces the tasks of hours almost to the effort of minutes. You should know by now, and we hurry to point it out if you do not, that up-to-date laundries are not only just as efficient as up-to-date, streamlined kitchens, but actually look like them. The photograph just above proves the point. Further, it indicates the logic of the present trend toward getting the laundry out of the basement and upstairs where it can partner the kitchen and pantry. In the photograph, a Westinghouse installation, the operations are carefully scheduled from the moment the clothes leave the chute, through washer, wringer, dryer, ironer. And there is plenty of work space in addition to the laundry trays. The General Electric equipment is as well adapted to the properly coördinated laundry. So, too, are other units which we have no space to catalogue. We wish chiefly to set you thinking about your laundry.



And laundries with their heat and moisture and, too often, their lack of decent ventilation, suggest exhaust fans such as the Emerson Seabreeze 12-inch one illustrated. It is a new model, of large capacity, and can cope with any laundry or kitchen venting problems you may encounter. It may be built into new or old walls, has weather-proof louvers on the outside and inside, a hinged door which cuts out the motor when closed and makes the unit both air-tight and unobtrusive when it is not in operation. This fan, and the other good ones like it, may be had for window mounting as well.



HEATING equipment continues as the beneficiary of more new developments and refinements than almost any other basic cog in the household machinery. At the left is a new product of the Anchor Stove and Range Company—a Kolstoker system. The stoker may be placed in front, as pictured, or at either side, and the smoke pipe may lead off in any of four different directions, thus insuring flexibility of installation. The cast iron unit, neatly cased, is insulated with asbestos according to the top standards of the present day. Supplementary conditioning equipment may be linked with the heater as desired, and a special coil may be installed to provide domestic hot water during the warm months.



The business-like affair at the right is a new magazine boiler for the five and six-room house. The name: Anthra-Heat Magazine Feed Steel Boiler, developed by Anthracite Industries, Inc. The Fitzgibbons Boiler Company and the Burnham Boiler Company have begun to produce and sell it. The prospectus states that it will heat the average five-to-six room house with an annual consumption of anthracite of from five to six tons; that it will provide semi-automatic heat for from twenty-four to forty-eight hours with almost no attention. Control is thermostatic, and the feed magazine is under a lid on top of the boiler. The built-in ash receptacle will hold a week's grist without emptying. The heater, as you see it here, with no frills, is made in but the one size, less than five feet high and a bit more than two feet in diameter. It supplies hot water heat, and is just what it seems—a simple, compact, efficient plant for the small house.

READING maketh a full man, we are told. And for those home owners and home builders among laymen who are interested in origins and evolution we suggest a new book, "Modern Building, Its Nature, Problems and Forms," by Walter Curt Behrendt (Harcourt, Brace & Co., $3). It is as inclusive as its title implies, and as authoritative. The book is not a history—it is a thoughtful and thorough study of the problems which gave rise to what we recognize as modern architecture. It is, too, a review and analysis of its forms. Lest all this frighten you away, we hurry on to say that it is as readable a contemporary discussion of its subject as you will find. The author, now teaching at Dartmouth College, lately administrator, author and critic of things architectural in his native Germany, is no pedant. If you have even a mild curiosity about modernism in building, start the book at least. You will finish it, if for no other reason than to understand the better why (if you do) you hate modern architecture and all its works. You won't have to be a devotee of modern design to enjoy your reading. Yet we are pretty sure you will, in the end, achieve a new respect for it.



RANCH HOUSE IDEA WITH A MODERN TWIST

THE East might well learn a sound lesson from the West in making the most of its architectural heritage in the terms of modern building. Here we see the typical Western ranch house which has been closely identified with its region for generations. It might have been standing as many decades as the months of its actual existence. And though its ornament and detail have been slicked up by an obviously expert hand, it retains all the comfortable informality of its predecessors. Look more closely, however, not only at the plan of the rooms on the next page but at the photograph of the master bedroom shown below and you will learn how completely modern, in all the best senses of that word, the house really is.

The owners, Mr. and Mrs. Phelps Hunter, chose for a site the brow of a low range of hills, looking south



THE MAKERS OF THE

Original Repoussé

ANNOUNCE THE

KIRK ROSE

an All Rose Pattern

OF UNUSUAL BRILLIANCE AND CHARM

SINCE 1828 Kirk Repousse, the original Repousse—also frequently called the *Kirk Rose*—has been the accepted standard for all Sterling Silver of this type.

Now the House of Kirk has developed for lovers of Sterling—the *New* Kirk Rose—a pattern delightfully suggesting the characteristics of Repousse, but with an all-rose motif. In gleaming whiteness, in sharpness and depth of the relief, in traditional perfection of design, Kirk Rose superbly expresses the master craftsmanship for which the House of Kirk has been famous since 1815.

Surprisingly Moderate in Price

Prices of Kirk Sterling are surprisingly moderate for silverware of such rich beauty, generous weight, perfect balance and exquisite craftsmanship. For example, *the 24-piece Beginner's Set in the new Kirk Rose —four each of knives, forks, teaspoons, salad forks, butter spreaders and cream soup spoons —is only* $49.34.

A leading jeweler in your city will be glad to show you the New Kirk Rose. Write for his name and detailed price list. Samuel Kirk & Son, Inc., Kirk Ave. & 25th St., Baltimore, Md.



Sterling Silverware by

Phone to Find WHO SELLS IT SEE LAST PAGE

KIRK

AMERICA'S OLDEST SILVERSMITHS · EST. 1815

26-Piece Set MANCHESTER Sterling Silver

for only $58.25

Just think . . . a set for six people in beautiful Sterling silver produced by Manchester master craftsmen!

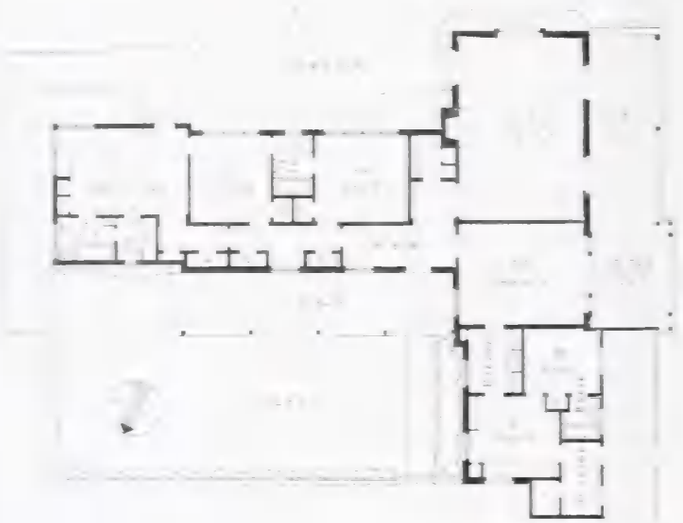


SEE this set at leading department and jewelry stores. 56 piece sets (service for 8) — $64.75. Also services for all requirements up to 175 pieces. Individual pieces also in all patterns. All sets in anti-tarnish flannel rolls. If your dealer cannot supply you write direct for prices and pictures.

Manchester Silver Company
Providence • Rhode Island

to Searsville Lake, at Woodside, California, and westward to the wooded Coast Range. The architect, Gardner A. Dailey, selected the conventional wood frame for his basic construction, the exterior walls being in part brick veneer, in part flush redwood siding. The whole is painted white, with the redwood shingle roof stained a dark brown. The house is insulated with Celotex, which serves also as plaster lath. And against the chill nights along the mountain range a gas-fired Fox Sunbeam warm air heating plant has been installed. A separate fan provides for cooling in hot weather.

The owners' bedroom, shown on the preceding page, sets the key for the atmosphere of the interiors. Its modern window arrangement, built-in window seat and closets with flush doors and built-in bed are smoothly and pleasantly handled. Adjoining this room, which has a private bath and dressing room, is the bedroom of the child of the family. There is a connecting door between. Quarters for one servant are provided in the service wing at the other end of the house. A guest room, with access to the second bath, is included in the sleeping wing between the family's portion and the living rooms.



Garden and a lake beyond to the southward, mountains to the west; main entrance and wide court to the north—as revealed by the plans above. Below, the west side of the house, showing the terrace which extends along the side of the living room and across the dining room.



R.S.V.P.

See these handsome new

TOWNHOUSE ENSEMBLES

currently featured by leading stores*

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Denver — Daniel-Dry Goods Co.

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Bridgeport — The G. Fox & Co.
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GEORGIA
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Omaha — Orchard & Wilhelm
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Fort Worth — Fakes & Co.

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*Correct up to time of going to press, but unavoidably incomplete. This list will be completed by the names of other stores where you can see the new Townhouse Ensembles.

Your inquiries by mail will be promptly acknowledged. Address Marshall Field & Company Manufacturing Division, 606 Madison Avenue, New York City, New York.



Here Milford draperies in eggshell damask, and textured Coptic coverings, harmonize with an tra-smart Baroque pattern. Just one of the many examples of this ingenious, new-type ensemble planning

An inspired new idea in smart contemporary

FAULTLESSLY *Harmonized* ENSEMBLES

Now at last you can get unit-planned rugs, draperies, and upholstery fabrics

Here is an entirely new development in interior decoration—a new end of major importance. ★ First of all, Townhouse Rugs, decorator-designed, in the contemporary manner! You will admire their fresh beauty, their eminently livable qualities. Patterns of smart originality, ideal for both modern and traditional rooms, have been worked out in needlepoint, blondes, delicate pastels, wood tones, and charming self-color effects—a brilliant assortment. ★ Loomed by master craftsmen from the very choicest, silky-soft wools, Townhouse Rugs are deep-piled, luxuriously cushioning. Yet they are priced at only $149.50 for the 9 x 12 sizes, with others proportionate. ★ Then harmonizing with Townhouse Rugs, created especially to accent their designs, colors—are Fieldcrest Decorative Fabrics, of wide, representative range. Some of them pick up the design of the rugs, while all are of completely blended tonality. Some, like Coptic Cloth, luxuriously heavy bodied, are Fieldcrest exclusive originations. Even groups such as the woven mohairs, hammered satins, rich brocatelles, and printed linens, are styled with smartness and effect decidedly unusual. ★ Thus, "shopping around" guess-work, and the tribulations of minor compromise become a thing of the past. For here for the first time—the very first time—are completely harmonized ensembles. ★ You or your decorative consultant will welcome the opportunity to create whatever personal combinations you prefer. Leading stores are just now introducing the complete ensembles. ★ See these Fieldcrest ensembles—now—while they are making news!

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Woven by the Karastan Rug Mills

Fieldcrest Decorative Fabrics

Products of Marshall Field & Company, Manufacturing Division

NOW IS THE TIME TO *Harvest* FALL TOWELS

If the summer has convinced you that ordinary bath towels do not pay—especially where there are growing children—see that your new fall bath towels are Martex and only Martex. In spite of Martex' greater softness and more luxurious beauty, Martex is made to stand up under the hardest wear. As far as we know, Martex is the only brand of bath towels in which *every* towel is woven with a plied yarn underweave to give the longest possible wear. Martex has been known as "the world's finest bath towel" for 40 years. Sold only by department stores and linen shops—50c to $2.50 each, depending upon size, color and design. Your store will monogram them at little extra cost. Wellington Sears Company, 65 Worth Street, New York City.



Monograms courtesy of Mosse, Inc., New York City

Patterns (left to right)—Cavalcade, Coronation, Priscilla, Majestic (Burgundy), Majestic (Blue), Splendor.

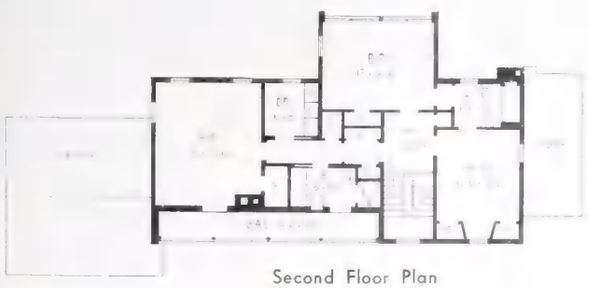
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FOR LONGER WEAR, BUY *Martex* BATH TOWELS

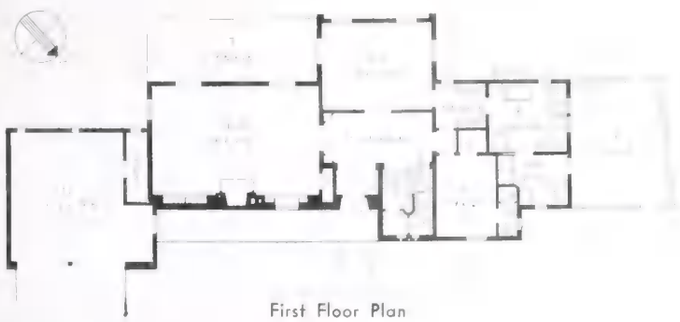
BUILT TO SHIELD THE GARDEN



NOW, in the twentieth century, the Pacific coast has taken a seventeenth century tradition of the east, inverted it, and made it one of the most characteristic aspects of western home building. Where the original colonies always faced their houses to the south, giving them, if possible, a dooryard garden for the passerby to see, California now faces its houses northward, spreading wings to either side, and giving the southward garden all possible privacy. Here, in a small, compact house, this principle of orientation is well set forth. And no one can deny that the owners are getting full benefit of the arrangement. The plans below and the street front above explain the house with little more needing to be said except that the walls are of cement plaster, oyster white, the balcony rail and shutters dark green, the roof of cedar shingles. William Wilson Wurster, San Francisco architect, designed the house for Dr. and Mrs. E. H. Eiskamp at Watsonville, California.



Second Floor Plan



First Floor Plan

WEDGWOOD



No. 3258

Grape Vine on Shell Edge

For more than a Century and a half, the Wedgwood Potteries have been supplying the finest tableware to the crowned heads and aristocracy of Europe ✣ In this charming pattern, Grape Vine, the decoration is embossed either in cream or lavender. This pattern is on the famous Shell Edge — a revival of one of the old Eighteenth Century shapes in Queensware. Grape Vine on Shell Edge may be had in the shops in open stock.

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WEDGWOOD



No matter what the field—the range of items displayed at the Leipzig Trade Fairs is almost endless. Take ceramics, for instance (203 *exhibitors feature ceramics*). Here at Leipzig, the department and specialty store buyer see the latest offerings in pottery, china, porcelain and other related materials from every important world-wide source. In less than one week's time, he covers the more important manufacturers of Germany, Czecho-Slovakia, Austria, England, France and some 20 other producing countries.

What is true of ceramics is likewise true of glassware, furniture, toys, fabrics and a hundred and one other lines. Many of the 6,000 exhibitors from 25 countries (in the General Merchandise Fairs) use the occasion of these Fairs to first introduce to the merchandise world their newest and latest creations—often four to six months before they find their way to the markets of the world.

Let us tell you more about the semi-annual Leipzig Trade Fairs and what they can mean to your business. The 1938 Spring Trade Fairs open March 6th. Why not make plans now to attend? Write for Booklet No. 29. Leipzig Trade Fair, Inc., 10 East 40th Street, New York.

ALSO—*The Great Engineering & Building Fair—March 6th to 12th*

LEIPZIG

Trade Fairs





FOR 700 YEARS THE WORLD'S MARKET PLACE

LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 91

This will stand upside down until all moisture is drained out. For extra precaution I shall dust it with powdered sulphur, and pack away with all other lesser Dahlia lights which have been treated in like manner, upside down in boxes of peat moss—sand sometimes when the moss bag is empty. The containers are put in the vegetable cellar, because I happen to be a fortunate individual possessing such an old-fashioned asset, but if they are to stay in the warmer atmosphere of the furnace area, keep a moist newspaper over the boxes. In impetuous days of early gardening the Dahlias used to be pulled up by their stems, until I was told that tubers having their necks broken would not grow again.

11. HOUSE PLANTS. The same treatment goes for any house plants that, potted, have been plunged in the soil or rested in the shrub area during the summer—a period in a cool dimly lighted place, sparse watering and tobacco spraying. The repotting of these specimens has been done in the spring when they were placed in their retreats. *If there is no gas in the kitchen*, Parsley, Chives, Mint, Thyme may be salvaged from the herb garden, cut back and placed in a window with full sun. I used to do this at the farm where a thin skim of ice in the water pail was often present in the morning, the only covering over the pots being a sheet of newspaper, and they grew like weeds, but now I must be satisfied with dried products, as the gas stove is a deadly menace.

12. BULB PLANTING. A delayed shipment of Narcissus bulbs arrived, and had to be put in the ground without delay, for the earlier these Daffodils are planted the better they like it. After many experiments the tools that suit my needs the best for this work are two. One is a dibble (which is a round stick, pointed, with a handle) larger in diameter than the largest bulb and with the usual pointed lower end removed so that the tool is blunt instead of sharp. The reason for this is so that it will not leave an inverted cone at the bottom of the hole which may let the bulb be suspended with an air hole underneath it, unless the bottom cavity is filled with soil or sand before dropping the bulb into the hole. There should be six inches to the bottom of the bulbs; therefore I paint a circle on the stick to indicate the proper depth, and have no difficulty in getting them all an equal distance below the surface. The second bulb tool is for small ones, and is a piece of gas pipe with a sharp lower edge and a wedge for a handle. This is perfect for planting in the grass; it takes out a neat piece of soil that is easily replaced and does not pack the earth. On the principle of an apple corer.

13. WINTERPROOF LABELS. With the Narcissus came some Hyacinths, not many, for I set them singly in protected places in the border where they will not be disturbed in their summer's rest. Under such conditions they bloom year after year. Oranje Boven is pale pink with coral tones, and Distinction a deep wine red. They make a good and striking combination. Invention came to the rescue in marking this last batch of bulbs, for approved labels had long since been used up, and as several varieties were being tried for the first time, it was imperative that the names should not fade out before spring. I took two wooden labels of the ordinary kind, wrote on one, put them together tightly tied with a bit of string, and stuck them firmly in the ground. As this scheme had been tried before, I knew that the labels adhere in a most protective clasp, and carry the name committed to their care triumphantly through the winter.

14. SHRUB CUTTINGS. There are few months when some form of plant propagation is not in order. Late in the fall, after the foliage of shrubs has dropped, cuttings may be made and stored in a mixture of equal parts of moist sand and peat moss. Like the layering spoken of last month, there is no great mystery in the process. I have increased a great variety, and while not all will live, the experiment has always proved more successful even than I anticipated. Such have been Evonymus, both *E. vegetus* and *E. alatus*, Deutzias, Forsythia, Honeysuckles, Mockoranges, Rugosa Roses and the Scotch and Sweetbrier Rose species. The stems are cut straight across with a sharp knife, in lengths with a minimum of two eyes on each piece, or, bet-

(*Continued on page* 116)

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Before you decide on ny Heating or Air- nditioning Equipment Read these facts:

EMEMBER... you have to *live* with the heating equipment you buy! It means a to your comfort, your health and *your cketbook*, to make sure that you get ev- modern heating feature!

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CHRYSLER'S AIRTEMP *WINTER* 1 AIR CONDITIONER

COMPLETE WINTER AIR CONDITIONING AT THE COST OF HEATING ALONE!

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Filters, humidifies, circulates and heats the air... *at the cost of heating alone!*

Available in oil and gas burning models. Four sizes—for homes from $5,500 up. Mail the coupon for more details.

1 *Automatic Humidifier* adds correct amount of moisture to the air...for better health, greater comfort!

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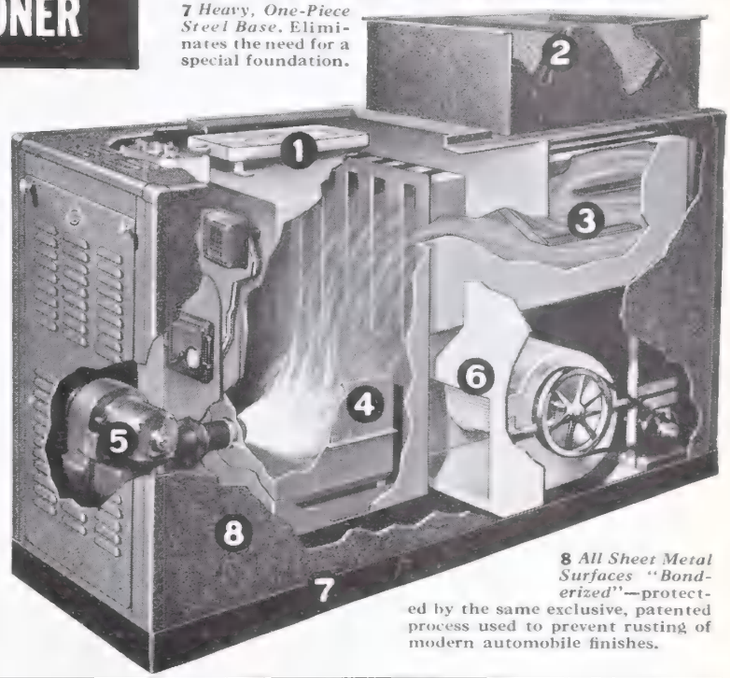
3 *Extra-Surface Heat Chambers* extract *all* the heat from *all* the fuel.

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HIS GREAT Airtemp Burner brings you modern automatic heat at the lowest cost!

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utomatic No-Waste Carburetor— vents wasteful "after-drip" at noz- when burner shuts off.

4 *Focused Flame*—Makes it possible to adjust flame of the Airtemp Thrifty Oil Burner to fit various sizes and shapes of fire boxes. No overheating or underheating. Saves on fuel!

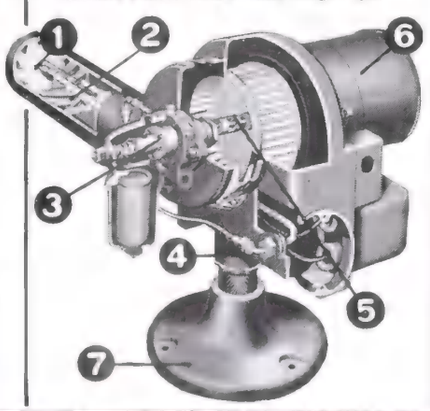
5 *Long-Life Duprene Coupling*—Eliminates wear on pump and motor. Greater dependability.

6 *Oversized Motor*—Totally enclosed. Costs no more to run. Operates smoothly, quietly.

7 *Balanced Base*—Heavy enough to properly balance weight above it. No top-heaviness. No vibration.

Airtemp Power-Saver—Current turned on automatically only as needed.

Dependability—No complicated mechanism. Motor, fan and pump operate on one shaft. This means *longer life.*



CHRYSLER'S AIRTEMP *THRIFTY* 3 BOILER

A TRULY MODERN, long-life boiler! Gives you all of the latest developments in automatic heating. Oil and gas burning models. Mail coupon for more facts.

JUST LOOK AT THESE ECONOMY FEATURES

1 *Special "Island" Combustion Chamber*—surrounded by water. Increases heating surface. Saves on fuel.

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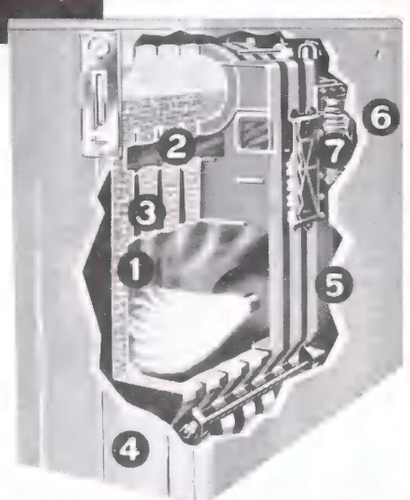
3 *Quick-Heat Water Passages* conserve fuel ...heat your house in a jiffy.

4 *Boiler and Burner Completely Enclosed* in an attractive, heavy steel cabinet.

5 *Special Lining* of indestructible asbestos prevents loss of valuable heat.

6 *Sealed doors* and sections assure air-tight construction...for greater dependability and economy.

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Easy terms arranged. Ask your Airtemp dealer about this convenient plan.

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Gentlemen: Please send me the details on (check which)

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HOME HEATING AIR CONDITIONING



No interior setting offers such opportunity for the artistic portrayal of feminine charms as does the softly day-lighted window. And no shading device quite equals the well-constructed Venetian Blind for admitting such light in just the right measure and "tempo."

In Pella Venetian Blinds you can be assured that all slats are straight and uniformly spaced. No uneven light lines; no gaping "peek holes" when blind is completely closed! No irregular gathering when blind is drawn up!

Pella Venetian Blinds offer many exclusive features. Gone are the usual unsightly brackets; the rattling, slipping tilting bar; the tying, wearing and replacing of cords! No [illegible]! No difficult operating! Slats can be fixedly set for any desired degree of light.

[illegible] Venetian Blinds [illegible] Main St., Pella, Iowa

PELLA Venetian Blinds

MADE BY THE MAKERS OF THE FAMOUS PELLA ROLSCREENS

ter, four. These little twigs are then tied in bundles and buried *horizontally* in a box of sand and peat, and stored in the useful cellar at a temperature of 50° for the first three or four weeks and then moved into cooler quarters of 30° to 40°.

15. FOR NEXT SPRING. In the spring these shrub cuttings are set out as soon as the soil is workable, with plenty of sand and humus to lighten the particular area of planting, putting the cutting so that only the top bud is above the ground. It is amazing to see the growth the tiny things make the first year—if they live at all—and by fall they will be ready for permanent sites. Where there is no cellar it is said that such slips, or rather cuttings, may be set out of doors in rows, with the earth firmed around them, and well mulched for the winter, but that I have never tried.

16. NEW BORDER. This morning, October 15, came a distress call from the occupant of a new house who wanted a flower border put in, simple in arrangement, that would provide bloom the whole season. What was done might have been termed an answer to the frequent question as to how many units does it take for a pleasing combination? A square yard of soil was prepared, and in that for the spring picture was put one large clump of Bleeding Heart, three Mertensia roots, a dozen Narcissus bulbs, and ten Clara Butt Tulips. That was the back of the border, and will all be done by June. In front went three roots each of Phlox, perennial Asters and Aconitum, and five *speciosum* Lily bulbs. Such an arrangement fills a section six feet wide and three feet long, and comprises a unit of scattered seasonal bloom reduced to the lowest terms of looks and ease of maintenance, and one which can be repeated in a border as often as desired. I have found that spottiness is avoided if there is conscious repetition of arrangement.

17. FERTILIZING. The red danger signals (wooden meat skewers with the tips painted) are coming into view as the tall perennial foliage dries and parts. They were placed to mark clumps that died down earlier in the season, Mertensia, Dicentra, Doronicum, and the like, so that they might have their summer sleep in peace. Two buckets go to these areas now, one containing bone meal and the other wood ashes. By buckets I mean those of the old sugar variety, which are bought up at every auction, varnished or oiled, and used for the dry fertilizers. They are light to carry by the handle and the cover keeps the contents from shaking out in transit. Nitrogen and potash are given the soil by the meal and ashes, and they are dug in lightly around the red sticks, using a fork, as this is less likely to destroy a root or bulb than spade or trowel. The tines may dig up a treasure, but the other tools cut it.

18. CHRISTMAS ROSES. There are some Christmas Roses near by, whose waxy white flowers will appear soon, and so are given a good dose of liquid manure. Then as they may not bloom until after snow flies, some sort of protection is needed for them to reach full maturity. The simplest thing is to cover the area with a window sash, half or entire, according to the size of the planting, resting the frame on supports that will keep it well above the clumps. There was a time when the only available variety of this plant was the familiar *Helleborus niger*. Now hybrids have been introduced, and six or seven types are obtainable, so the Christmas Rose has entered the list of possibilities for the collector.

19. FILLING THE LOW SPOTS. After I had finished with the fertilizer buckets, I took one of loam, and went carefully over all planted areas to see if a general level was presented, for in the border a hill is better than a valley. Always watch for low places, and even them off with fresh soil or sand before the ground freezes. Few plants can stand wet feet in the winter, however much they may like puddling in the summer. A depression is ever ready to catch any surplus water, which in its thawing and freezing will be apt to dislodge roots in the neighborhood. While doing this surface work, I used to dig the fallen leaves into the ground, thinking that they would compost on the spot as well as in a separate pile. I soon found out that it was a bad horticultural practice, as they did not always decay, but instead caused a certain kind of moldy fermentation which did the plants no good.

20. RESODDING. Another piece of puttery work dealing directly with the soil is

the resodding at this time of worn-out spots in the lawn which, if thoroughly done, will insure the eradication of unsightly places. The worn place is cut out and the earth forked over until it is very fine and soft, fertilized, and the new piece of grassed sod placed on this light soil, and pounded flat with the back of the spade. In this way it is really planted and not just put on top of unworked hard ground, where it can never take hold, but will freeze and die before spring. Neglect of this kind of preparation often explains the failure of sod to do what is expected of it. Watering is, of course, important.

21. WATCH THE EAVES. Unless fallen leaves, twigs and such rubbish are kept cleaned out of the eaves and drains, they are liable to clog the outlets and freeze, thereby giving a chance for a destructive dripping at a time of thaw, when it is difficult in midwinter to remove the cause of the trouble. A final once-over should be given when the last leaf has fallen from the trees. This is a precaution especially needed where the planting or garden is near the house. After having jollied an Aviator Bleriot Rose into staying with me for seven years, the pretty thing came to an ignominious end by a clogged drain pipe.

22. TRICKY WEATHER. It is the 19th of October, there has been one flurry of snow, and the garden begins to look so cold and miserable that it is a temptation to start to cover and tuck in for the winter. The impulse is to be resisted for several reasons. The ground should be well frozen before it is covered, and if the Tulip areas are temptingly heaped with straw or hay before such hardening of the earth takes place, field mice will be only too happy to settle in. Let them seek their cozy lodgings in the neighbor's garden is good gardening doctrine if not a Christian one. But although the final protective covering material is not to be put in place for several weeks, I always like to have it on hand, for the right moment may come with only a night's notice, and then the scramble for supplies is lively. Marsh hay, straw, hard wood leaves, evergreen boughs, excelsior —whatever the favorite medium may be, plan for it in time so it will be ready when needed. What may be given now with profit is a final mulching with Pine needles or rotting Oak leaves on the Rhododendron and broad-leaved evergreens, which are acid lovers, for both soil-conditioning and protection. Where they are growing in places exposed to strong winds and winter sunlight, it is wise to provide some shade and a safeguard with evergreen boughs thrust into the ground, a task easier done now than later.

23. END OF THE MONTH. The last five days I find are usually taken up with the final task of cutting back the perennials to the exact degree each specimen demands for winter peace and comfort, which means removing all unnecessary growth, and my notebook tells in alphabetical manner just what the deciding factor in the light of the word unnecessary has been. As was said in connection with the Gladiolus, plants often thrive in spite of what is done, so I do not maintain that the following suggestions are absolutely vital to the reappearance of the plant, but they have been tried out with success, which may be a convincing affidavit for the beginning gardener.

Achillea. Remove all flower stalks; let foliage at base remain. *Aconitum.* Cut close to the ground so no visible sign of the plant remains. *Anchusa.* Cut to ground all flowering stalks, allowing large bottom leaves to remain, and the same for the *Artemisia lactiflora* and *A. absinthium.* Leave *Aquilegia* undisturbed. *Astilbe* same as the Aconitum. Hardy *Asters,* all stalks cut and only new growth left at base. *Boltonia* is a lavish producer and while the old plant is cut to the ground a whole colony of baby plants will have started around the parent base, which will go through the winter without loss and are usually so numerous that there are enough to move into new quarters in the spring without robbing the original planting. *Centaurea,* the perennial Cornflower, has all growth cut, and for *Chrysanthemum* all wood is removed which has just flowered. *Delphinium* likes a bit of extra coddling, gardener's pet that she is! Cut the old foliage down completely, but if there are any young leaves bold enough to be growing they may be left, as they are not big enough to become water-soaked and decayed, which is the principal thing to avoid in bringing these clumps through the winter. Then scrape out an inch of soil around each plant, and fill this depression with sand or sifted coal ashes, which insures adequate sur-

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face drainage. *Dictamnus* or Gasplant is sheared to the ground; for *Doronicum*, the flower shoots only are cut away, and the same with Foxglove, *Digitalis*, which has a little chapter all its own next month on winter coverings. *Eupatorium*. Remove all leaves completely. *Funkia* or *Hosta*. Cut out all outside leaves, leaving the center undisturbed, and here again you will find a little colony of new surrounding plants which are left to their own devices for probable transplanting in the spring. The Log has come to the bottom of the October page, so this work of cutting back will be the first to be taken up in November with the "G's"—Gaillardia, Geum, Geranium (hardy Cranesbill) and Gypsophila.

TULIPS

Continued From Page 61

in the New York latitude about mid-April and the doubles shortly after. Their blooms last about two weeks.

These April Tulips (excluding the tiny species types) are first to flower. They have smallish blooms and grow between ten and sixteen inches in height. The catalogues show the wide range of color available, both in solid and variegated tones. These Tulips are not usually massed in stately color combinations as the giant May-flowering types are. Planted in clumps they are crisp banners of spring color in the awakening border. They are ideal for naturalizing (planting in casual clumps as though they grew there naturally) if you have woodland available. They are charming beside an informal path. Or they fit cozily into a small dooryard garden where such things as Sweet William and Ageratum and Nicotiana and Stock or Larkspur are to spring up later. Look at them this way: These April Tulips are the informal members of the clan. They will not hold their heads so high that they demand attention, but you will welcome them gladly on those warm days when the breezes first are soft and the peepers have begun to sing in the ponds.

It is the May-flowering types—the Darwins, the Cottage and Breeder Tulips with all their hybrid cousins—who come in black tie and evening gown to demand formal service. They are too important to be tucked away inconspicuously. Their stately height and stiff stems (some of them grow to more than three feet) need even, regular planting and a strict sense of color combination to make the most of their beauty. They are effective in clumps of six or more when each clump contains but a single color. But this type of arrangement seems best, too, when the clumps are spaced in a regular rather than a casual pattern.

But there is no question that the most striking display is obtained with great drifts of solid colors. For such a display you will need to plan a border four feet wide. Upon its length depends the width of each color band, but if they are less than three feet the effect is apt to be striped when viewed from a distance. It is quite possible to make each color section entirely regular in pattern, although highly artistic effects are obtained from slanting the divisions, which makes one color seem to merge easily into the next.

While individual taste must dictate the colors chosen, there are four different approaches to the subject. The first is the monochromatic, in which only different tones of one color are included, ranging from the lightest to the most intense. The second uses analogous or closely related colors such as blue and green or red and yellow. The third depends upon smashing contrasts, and the fourth upon the use of complementary colors. If your color sense is not secure you will find it immensely aided by purchasing one of those pin-wheel cards showing the spectrum which are available in any store selling art supplies. Following this you cannot go very far wrong.

Within the families of Cottage, Darwin and Breeder Tulips almost any color imaginable is available. You have only to search through the catalogues until you find what you want. The form of bloom in these three types is so similar that there is no danger of unpleasant divergence of form in putting one against the other. You must, however, pay close attention to the height which the grower promises. Although it is sometimes pleasant to stress the drift idea by gradually changing the height of stems through the border, it is distinctly unpleasant to find a ragged appearance through the placing of a two-foot Tulip next to one whose head is held a full foot above it. Unless you are deliberately planning an undulating effect in border

(*Continued on page* 120)





Two views of house at Chatham, Mass. Roof and walls stained with Cabot's Creosote Stains. Architect: Edward Sears Read of Boston.

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height, be sure to order Tulips which promise to grow the same.

Weather conditions will affect the time that Tulips bloom, but in the New York latitude these later types flower about the second week in May. For a number of years the hybridizers have been working to achieve the great height of the Darwins *et al.*, in varieties which would bloom earlier. There have been crosses made with the single earlies and with some of the species Tulips to achieve this end, and as a result there are some now available which bloom a full week earlier than the regular types. The catalogues will tell you about these Ideal Darwin, Mendel and Triumph Tulips. Many possess all the beauty of the regular types with the added feature of earlier bloom, so that their appearance follows swiftly upon the passing of the single and double Earlies.

How to plant? Tulip culture is extremely simple. October is the best month for planting in most temperate localities, though November is usually quite safe and September will not hurt. The theory is that they do best if put in just before real cold weather starts. Select a moderately heavy soil, well drained, and it will be wise to feed with some bone meal and wood ashes. Figure on mixing two cups of bone meal and two cups of wood ashes for every two dozen Tulips and the proportion will be about right. Spade the soil ten inches deep in preparing the beds and do it well in advance of planting so that the ground will have had an opportunity to settle.

The April-flowering Tulips should be planted with their tips five inches below the soil and the May-flowering ones will go down six. Both kinds work up somewhat after planting so it is well to keep these figures strictly in mind. Be sure that the ground is firm beneath them so that no rain will wash out a hole and leave their roots clinging to thin air. Space the April Tulips five inches apart; the May Tulips, six. After the ground freezes cover lightly with marsh hay.

When the bloom has passed the ripening process begins and lasts till about the end of June. No harm seems to result if the foliage is bent down and pinned to the ground with staples or wire to hide it. But under no circumstances must it be cut until all life has obviously gone out of the leaves. The April-flowering Tulips should be taken up at this time and stored away in a cool dark place till the following fall. With the May-flowering types this is not so necessary. You will lose about 20 percent of your bulbs, but the rest will bloom again next year.

What to order? Except for naturalizing, you will want the best varieties you can find. This means first ordering from a reputable house which has only first-grade bulbs to sell. But more than that it means giving careful study to a comparison of the claims made for different varieties. For example, if you want a lemon yellow Tulip, read the descriptions of all lemon yellow kinds before making your choice. Then you'll be sure that your Tulip garden, whether it is large or small, will be rich with the best these flowers can give.

Editor's note: The large picture on page 60 shows a clump of Tulip Old Times in the garden of Mrs. Robert Bacon at Westbury, Long Island. The photograph at the top of page 61 is of a border in the garden of Mrs. Leonard Schultz at Scarsdale, New York, while at the bottom of the page is a planting of John Ruskin Cottage Tulips in the garden of Mrs. L. P. Schwab, Riverdale, New York City.

OCTOBER SCRAPBOOK

CONTINUED FROM PAGE 92

it to within one inch of the crown. If the leaves get dusty, give a light brushing with a soft brush. In March cut fully matured leaves from the plant with a piece of stalk. Put these in sand up to the point where the stalk meets the leaf, and keep the sand flat, warm and moist. Where only a few leaves are rooted set them in a small pot of sand and cover with a tumbler. Never put a Saintpaulia outdoors.

HOW TO WINTER TROPICAL WATERLILIES. The easiest way, where there is no available greenhouse, is not to attempt the task, but frankly to consider the plants as annuals to be renewed each season. But if the gardener is determined to salvage these tubers and store them, it can be done. As soon as frost has blackened the leaves remove the tubers from the root mass of the plants, as it is difficult to start growth once it has been completely stopped. Both sunlight and reasonable warmth must be given during the winter, and probably no better method has been evolved to

satisfy these requirements than to plant the tubers in three inches of sharp sand covered with a couple of inches of water, in a pail or aquarium that can be set in a sunny window during the daytime and removed at night to a warm spot where there will be no danger of chilling. For success, a moderate rate of growth must be kept up during the winter, and the happy tuber will keep on sending up leaves. Where they become too exuberant some of the leaves must be pinched off, and a little less sunlight given.

ONIONS OF GRACE, THE ALLIUMS. These are sadly neglected garden plants merely because the aristocratic Alliums are classed with their lower relatives, Garlic and Onion, rather than their snobbier ones, the Lilies! They are a worth while group of plants which bloom from June to October, with umbels of various colors composed of tiny units resembling parti-colored snowflakes. While the characteristic odor is present in a minor degree as the flower first opens, it rapidly disappears, leaving a faint, pleasant perfume, not unlike Violets or garden Heliotrope. For a succession of bloom in this group of plants, order the following: June: *A. moly*, clear yellow flowers, and Tuliplike foliage; *A. coeruleum*, steel-blue flowers on 2′ stems. July: *A. pulchellum*, 15″ high, grasslike foliage, deep mauve and plum flowers. August: *A. glaucum*, 10″ high, leaves blue-green, flowers lilac with tan anthers; *A. odorum*, 20″ high, white blooms. September: *A. stellatum*, lilac-rose with golden anthers, 18″ tall. Few plant families afford such a continuous season of bloom.

WINTERING LARGE GERANIUMS. The practice of taking slips from the Geranium plants in August is the usual one of keeping the supply of this plant continuous, but in cases where an old specimen seems too fine for discard it can be carried through the winter by two forms of procedure. One is always to grow the Geraniums in pots, setting them in the garden, either sunk in the ground or as decorative units, and as frost approaches bringing them into the house and storing them in a dark, frostproof place, letting them dry out completely. In February bring them up into light and warmth, and endure their bare branches until such time as growth begins. This system is the same as that used for any tubbed specimens like the blue Agapanthus and the Fairy Lilies. The other plan is to take up the plants which have been growing directly in the ground, before the coming of frost, without shaking the soil from the roots. Hang them root up from the top of a cold but frostproof cellar, and protect from the light by wrapping them well in newspaper. Early in May the plants are taken down, cut back hard, and placed in a bucket of water for several days until they show signs of life. Then they may be planted out in soil that is somewhat sandy and in full sun. They begin to bloom about July 1 and continue all summer. The three important steps for the process are darkness, cutting back and soaking before planting.

GARDEN CLUB PUBLICATIONS. Many of these valuable publications are available to the public, and excellent local hints are to be gleaned by reading them.
"Garden Gossip," The Garden Club of Virginia. Editor, Mrs. Joseph Walker, Woodbury Forest, Va.
"Wisconsin Horticulture," Wisconsin Garden Club Federation, Washington Building, Madison, Wis.
"Little Gardens." Editor, Mrs. Emma Edwards, 2338 34th Ave. South, Seattle, Wash.
"The Garden Path," Ohio Association of Garden Clubs, 1593 Manchester Ave., Columbus, Ohio.
"Garden Glories," Garden Club of Illinois, Inc., Hinsdale, Ill.
"New Jersey Gardens," Madison, N. J.
"Bulletin" of the State Garden Club Federation of New York, Mrs. Fred Joel Swift, Nyack, N. Y.

TWO HOUSES FOR TWO

CONTINUED FROM PAGE 75

houses on the living room, dining room, kitchen and two bedrooms pattern—the same basic space as a five-room apartment. We think the results speak for themselves. One house is definitely and practically modern. The other has a Regency flavor but incorporates many modern features.

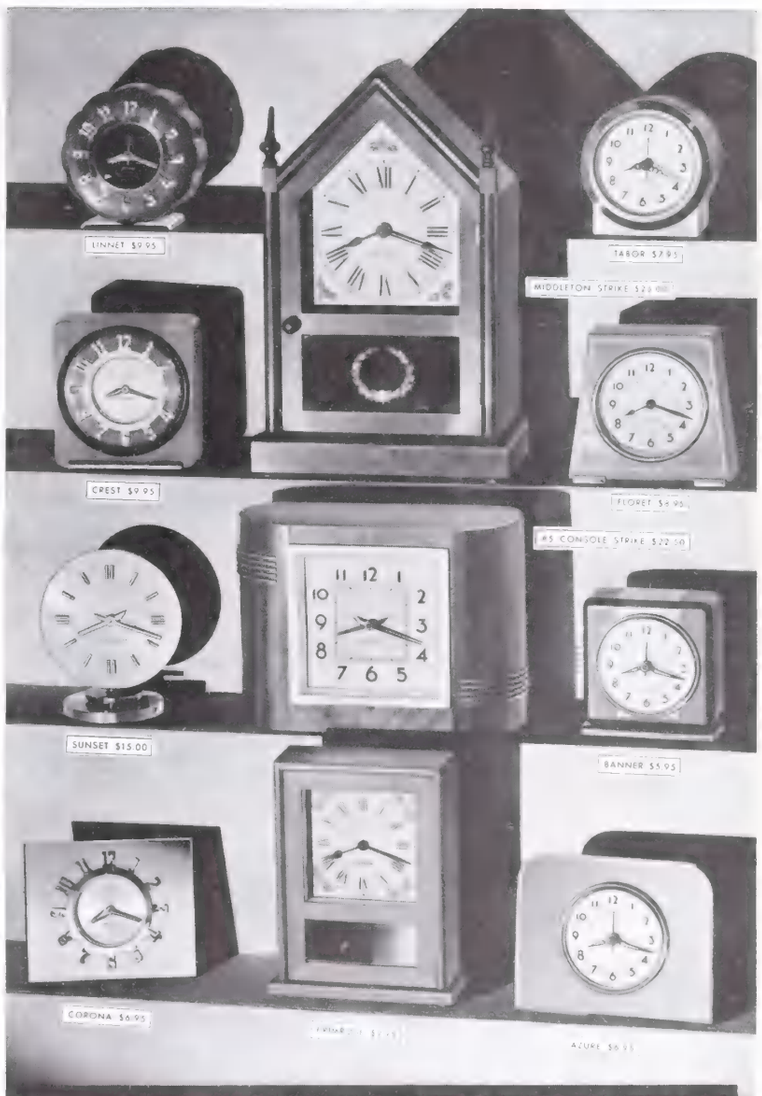
The houses are comparable in size, that with the Regency flavor being slightly larger, and each has two bedrooms. All the bedrooms have three exposures and so have the living rooms. This would make them not only light and airy, but varied in their outlook, and assure them of cheerful sunshine at some time during the day. The modern house has a

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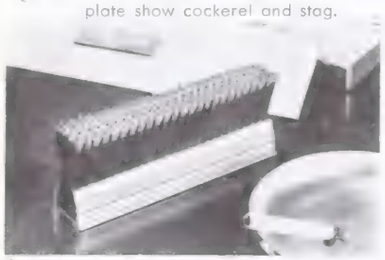
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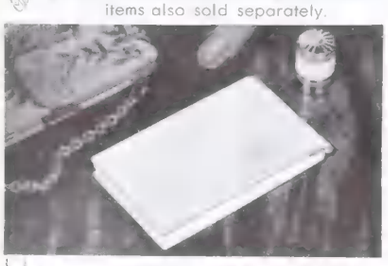
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pleasant covered terrace off the master bedroom which should meet the increasing demand for outdoor living space. Both houses have their terraces and in the Regency house one of the terraces can be used as a special outdoor dining room, since it opens just off the kitchen pantry. Doors from the living room also open on the dining terrace as well as on the living terrace. The large perspective drawings show the garden fronts. In the modern house the dining room as well as the living room opens onto the gardens, and in the Regency house the dining room is on the street side with the living room entirely shut off from street noise and traffic.

A careful examination of the plans will show how compact and well thought out they are. There is a coat closet and lavatory opening from the first floor in each of the houses, and the living rooms are assured of privacy as there is no direct view possible from the entrance doors. The kitchens are well arranged for efficient use. In each case, also, there is direct access from the house to the garage, and the garage is made part of the house, being incorporated at the front where the drive is shortest and where it will not interfere with the development of the outdoor living spaces and the garden at the rear. Ample closet space is provided throughout the houses and the bedroom closets are so located that one does not have to traipse around the beds to reach them. The master bedroom in the Regency house has its own fireplace, which is decorative and certainly would be welcome on frosty mornings in spring and fall.

The houses could be built of various materials. They could be of brick or brick veneer, or constructed of concrete block or monolithic concrete. The architectural details of the exterior, while distinguished in character, are simple and easily executed in stock materials. It would not be necessary to excavate under the whole of the house to provide for the heating or air conditioning equipment. If the whole cellar were excavated, a game room could be provided for in the basement.

Costs vary in different parts of the country, of course, and for different types of houses. But with the cubage of the two houses in mind it is possible to get a rough estimate. The modern house contains approximately 22,000 cubic feet, with excavation only under living room and hall. The Regency house has about 27,000 cubic feet, excavated only under kitchen, dining room and hall. If you figure somewhere between thirty-five and fifty cents a cubic foot (depending on local prices) you will have struck a rough figure on probable costs. Because the detail would be more elaborate in the Regency house the cost per cubic foot probably would be greater than for the modern house.

DOCUMENTED FABRICS

CONTINUED FROM PAGE 62

over in the hold of a sailing ship, from England. Fashion traveled slowly and stayed long in those days—fortunately for us. For when Mr. Pepys bought his "chint," it had already been known in England for nearly thirty years, and was just beginning the wave of popularity which seems to be perennial and ever-lasting.

The word "chint" gives away the origin of the material, for chint is Hindu for colored, or variegated. The word chintz came much later. Meanwhile, as the popularity of painted calicoes grew, the English and American ladies of the time used them for many more purposes than furniture and bed-hangings. They made them into gowns: and the highest ambition of a matron of the seventeenth and eighteenth centuries was to own a real Indian chint. This was partly because of their undeniable charm and effectiveness, and partly, it must be admitted, because they were expensive. As a matter of fact, the popularity of chintzes grew to such an alarming extent that British weavers began to object. Ladies preferred India chintzes to honest British fabrics, with the result that after months of vituperation during which one heated writer of the time referred to chintz as "A tawdrey, piespotted, flabby, ragged, low thing called Callico," laws were passed prohibiting the importation of India prints.

This was in about 1700. For the next few years women continued to wear and use India calicoes with the added glamour of smuggled goods attached to them. Then, early in the nineteenth century, British drapers began to provide a substitute—domestic calicoes, printed in England. Even then, it was much smarter to wear the genuine article, smuggled in

at terrific cost, than the patriotic substitute; but the substitutes were attractive, too. And so the fashion continued.

Calico printing was a complicated business, which accounted for its expense. Block prints were used, of course by hand. Painting and dyeing were used, too, and there were rinsings and boilings and dye-baths. There was the difficulty of working with indigo. There was the danger of waste if the pattern were not carefully planned to fit the cloth. There were, in fact, so many pitfalls in calico printing that only the insatiable demands of fashion could ever have made it worth while.

Then, just before the laws were lifted, in 1774, a new kind of printing on fabric was invented. This was a printing done in one color only, and with copper plates. Most of these prints were done in red or blue on cream white; and they have a great deal of charm. In 1758, Benjamin Franklin, in London, bought his wife "56 yards of cotton, curiously printed from copper plates." They were influenced, in design, by the same wave of Chinese which affected Chippendale at the period. France had her influence, too, and a very strong one, for Oberkampf, one of the most important dyers and designers of the period, started his factory at Jouy and began to make the now famous Toiles de Jouy. Chintzes, in fact, from the middle of the seventeenth century have had tremendous vogue. Sheraton and Hepplewhite both speak of them, and both undoubtedly used them.

Decoration changes fundamentally very little. Today the choice of window treatments depends upon wall coverings, and vice versa. During the years when chintzes and "painted calicoes" were sweeping England and America, the same influences were at work upon wall papers. In about 1750, English wall papers were imitating printed Indian cottons. And a few years later, in Philadelphia, this advertisement ran in the New York Daily Advertiser:

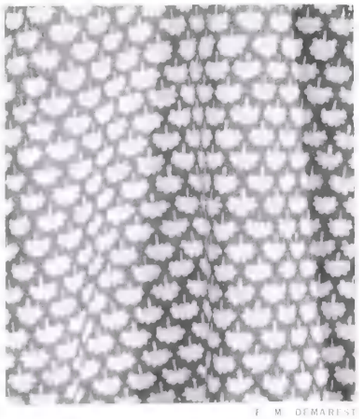
"Wanted two good Calico Printers who will find suitable encouragement and constant employ at the Calico Manufactory of said LeCollay and Chardon; if they are workmen."

The "said Le Collay and Chardon" were two Frenchmen who had established a wall paper factory in connection with a calico-printing manufactory, which shows as nothing else could the close connection of these two aspects of decoration of the period. Toile de Jouy had its influence upon wall paper, as well as calico designs. And finally came the handsome scenic wall papers which are now so famous that Miss Nancy McClelland in her book, "Historic Wallpapers," catalogues and describes 143 of these priceless examples which are now in existence.

The story is complete. We need not, in 1937, have our papers stamped by hand with woodblocks, nor our chintzes smuggled to us from India. But we can have both in simpler, more durable form—in the same designs. These documented fabrics and papers are not adaptations. They are authentic reproductions, so authentic, indeed, that to a returning ghost they would constitute a warm welcome. We have captured the very spirit of our great-grandfathers' houses.

Editor's Note: While the presses were running an error was discovered in the caption on page 62 for "Documented Fabrics." The proper caption is: Top, opposite page, wall paper, left to right: Thibaut, Imperial, Thomas Strahan Co. Below, four chintzes and three hooked rugs by Schumacher, from W. & J. Sloane (New York); Marshall Field (Chicago); J. L. Hudson (Detroit)



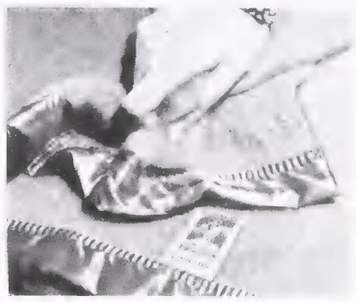


F. M. DEMAREST

Left, Pine Cone and right, Checker and Sprig patterns. Perriwigg Fabrics may be obtained from Jordan Marsh Co., Boston

How to Choose and Care for BLANKETS

Tips from the pages of the New Kenwood Blanket Book



LIVE NEW WOOL is essential to warmth. For simple tests that indicate whether a blanket is made of live new wool, see page 2 of the Kenwood Blanket Book.



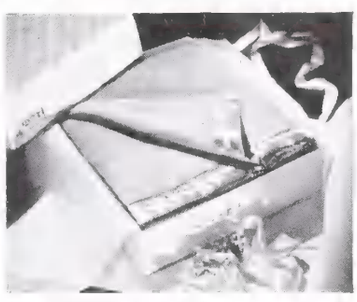
STRONG, FIRM WEAVE is essential to wear. For simple tests that indicate firmness of weave and wearing qualities, see page 3 of the Kenwood Blanket Book.



EXTRA LENGTH for tuck-in is essential to extra sleeping comfort. For correct blanket sizes for all types of beds, see page 4 of the Kenwood Blanket Book.



CORRECT WASHING will keep good blankets looking like new. For full directions for blanket care, see pages 14 and 15 of the Kenwood Blanket Book.



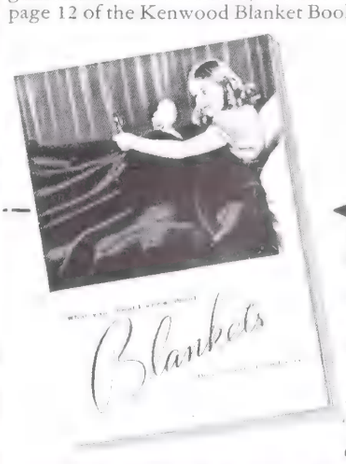
KENWOODS FOR GIFTS are a compliment—their luxurious quality and their lasting loveliness will make them long remembered. For appropriate gift suggestions for all occasions, see list on page 12 of the Kenwood Blanket Book.

Send for Your Copy of This Blanket Guide

It is *your* guide to blanket satisfaction. Beautifully illustrated in full natural color, packed with the kind of practical information you want in choosing blankets for your home and for gifts. Prepared by the Educational Department of Kenwood Mills, famous for quality wool products. To get your copy of this book, simply send coupon, letter, or postal.

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Empire State Bldg., New York, N. Y.
Please send me "What You Should Know About Blankets—Their Selection and Care."

Name_____

Street_____

City_____ State_____

KENWOOD BLANKETS



Write directly to the addresses given.

No charge except as specially noted.

DECORATION & FURNISHING

780. Williamsburg, and its influence on present-day living, is discussed in an especially attractive and well illustrated booklet. The origins of some of the finest Williamsburg pieces, how the reproductions are made—told by the manufacturers who are exclusively authorized to make them. Send 10c to Kittinger Co., Dept. 21, 1893 Elmwood Ave., Buffalo, N. Y.

781. Decorating the Home of Today is a profusely illustrated booklet showing complete room settings and individual pieces in period, modern and transitional styles. There is also an interesting list of Do's and Don't's in decorating. Dunbar Furniture Mfg. Co. Dept. HB-10, Berne, Ind.

782. How to Take Care of Your Rugs and Carpets is a concise booklet crammed with information. It does a particularly realistic job on the moth question. Ozite rug cushions are thoroughly discussed as well. Clinton Carpet Co., Dept. HB-107, Merchandise Mart, Chicago.

783. Match Your Rooms to Your Personality (10c) shows you how to design your own linoleum floors, incorporating your own pet decorative ideas. Custom-cut effects at ready-made prices. Illustrates new ready-cut insets, feature strips, and borders used, also decorative potentialities of wall linoleum. Congoleum-Nairn, Inc., Box HB-2, Kearney, N. J.

784. Jean McLain will send individual decorating suggestions if you will write full information concerning size and type of your room, period of furniture, color preferences and any other pertinent facts. Send 10c. for her new booklet. Romance of Modern Decoration as well. It is an extremely interesting discussion of good wall papers and how they are made. Address her in care of Imperial Paper and Color Corp., Dept. H-7, Glens Falls, N. Y.

785. Decorative Tips on the Use of Trimming. Karen Lynn's complete booklet giving decorative ideas that are adaptable to all types of room interiors. Ideas you may carry out yourself or turn over to your decorator. E. L. Mansure Co., 1607 Indiana Ave., Chicago.

786. Perriwicc Prints are reproduced from designs found on a patchwork quilt which [illegible] was found in an old trunk, which in turn was found—but you may have the story, with actual swatches of the prints themselves, by writing F. Schumacher & Co., HB-10, 60 W. 40th St., New York City.

787. Steinway is the name of the booklet. Steinway is the name of the piano whose construction and various models are explained and illustrated. We need not say more except that, to get this descriptive catalogue, write Steinway & Sons, HB-10, 109 W. 57th St., New York City.

SILVER, GLASS, CHINA & GIFTS

788. Morning, Noon and Night. In other words, three meals a day. But here the story is told of the settings which make those meals appetizing. Photographs of actual service on the tables of many famous hotels. Wallace Silversmiths, Wallingford, Conn.

789. Only Sterling is Correct tells the story of Sterling, advises about the care of Sterling and gives many helpful hints to hostesses. Not only does it advise about the correct use of silver but it tells about china and glassware too. Full size printed reproductions of patterns will be sent for 10c. Watson Co., 1107 Watson Pk., Attleboro, Mass.

790. Smart Table Talk. This little pamphlet gives four very smart table settings as well as an excellent list of "do's and dont's" when entertaining. One section is devoted to the fundamental rules for setting the table. Towle Silversmiths, Dept. M-10, Newburyport, Mass.

791. Informative Folder. When a woman buys glassware today, she not only buys for beauty, but for quality. This rock-crystal-like glassware, conceived in France and produced in America offers both. Verlys of America, Inc., HB-10, 342 Madison Ave., New York City.

792. Orrefors is a name to conjure with in the realm of glass. Those who know this glass already don't need to be told about its unique beauty. Those who don't should write for this small booklet which illustrates some of the Orrefors pieces, many of them by Simon Gate and Edvard Hald. Gifts start as low as $2.50. A. J. Van Duggeren & Sons, Inc., HB-10, 1107 Broadway, New York City.

793. Authentic Vernon California Pottery is nicely illustrated, in its several manifestations, in this booklet. Modern lines, without ornament, simple lines with old American theme patterns—there are many to choose among. The quality of the pottery is above reproach. Vernon Kilns, 2300 E. 52nd St., Los Angeles.

794. Silex Coffee—you know, made in that trim little double-decker machine of glass—does have an especially fine flavor. And when you use the Silex you do get fresh coffee, made on the instant at the table. To find out about all the models and how they work write: The Silex Co., Dept. 6, Hartford, Conn.

795. Clocks are among the most important adjuncts of your furnishings. You usually take them for granted, but here are new electric models which are so attractive and trouble-free they should make you take notice. Write for a new leaflet to Seth Thomas, Div. Gen. Time Instruments Corp., HB-10, Thomaston, Conn.

BEDDING & BLANKETS

796. How to Get Your Beauty Sleep is Madame Sylvia's advice from Hollywood as to the best way of avoiding sheep counting at bed time. That bed linens as well as relaxing exercises are involved is proved by the booklet's sponsor. Wamsutta Mills, HB-10, New Bedford, Mass.

797. How to Get Your Money's Worth in the blanket department is explained for you in a well-illustrated booklet which takes you all the way from the sheep ranch to the bedroom. Here is a new and authoritative slant on the relation between sheep and sleep. North Star Woolen Mill Co., Dept. HB, Minneapolis, Minn.

798. What You Should Know About Blankets—Their Selection and Care will give you a number of sound facts about restful sleep and how blankets affect the question. Shopping pointers and information about many types and weights of blankets, wool rugs and robes are abundantly provided—with colored photographs. Kenwood Mills, Dept. K-9, Empire State Building, New York City.

BUILDING & EQUIPMENT

799. Balsam-Wool Double Sealed Insulation. Balsam-Wool is moisture-proof, wind-proof and fire-resistant. It's effective insulation. When writing this company ask about Nu-Wood Interiors for walls and ceilings. Wood Conversion Co., Room 111, First National Bank Bldg., St. Paul, Minn.

800. Sheetrock Book describes and discusses the uses of one of the best known structural building boards made. There are several types, by several names, which lend themselves to a number of practical and decorative finishes. U. S. Gypsum Co., Dept. D-10, 300 W. Adams St., Chicago.

801. What Do You Look For in a gas range? Here's a new booklet about them. The minute you see these new models you'll agree with us that they have style and all necessary details for greater convenience in the kitchen. There's a roll-out broiler that works with the touch of a finger and many, many other features too numerous to mention here. Geo. D. Roper Corp., HB-10, Rockford, Ill.

802. And Then We Turn on the Heat. Regulation and control are vital aspects of air conditioning. The thermal and humidity controlling devices which operate your home system should be always of the best. For this new informative booklet write Minneapolis-Honeywell Regulator Co., 2745 Fourth Ave., S., Minneapolis, Minn.

803. How to Paint Concrete, Stucco, Masonry and Other Surfaces is a pretty inclusive title. But this company actually covers the whole range with its products. The booklet tells you how to use them and gives you, further, suggestions for their best use in a host of different ways. Medusa Products Co., 1024 Midland Bldg., Cleveland.

804. Plumbing Fittings, by that we mean shower heads, faucets (all kinds), valves and sink equipment, play a vital part in today's decorative schemes. Utility is going well bred. For information about fine equipment in any of these categories, write Speakman Co., Dept. H-2, Wilmington, Del.

805. Curtis Insulated Windows. The Pre-Fit frame, window, screen and storm sash with Mitertite trim is a complete unit, weather-stripped. Write for booklet describing these Silentite windows today and ask also about woodwork. Curtis Companies Service Bureau, Dept. HB-10C, Curtis Bldg., Clinton, Iowa.

806. Burnham Home Heating Helps contain several pages of questions and answers compiled to act as a guide on home heating problems. With a Burnham conversion boiler you can switch from oil to coal, or coal to oil by simply changing the base. Burnham Boiler Corp., Dept. HB-10, Irvington, N. Y.

807. Better Windows of aluminum or bronze, in the familiar double hung type, done with a decidedly new touch. These windows are slim of frame, fool-proof in action, cost nothing to keep up, and are weathertight. Learn about these Sealair windows. Ask for Booklet B. The Kawneer Co., Niles, Mich.

808. New Life in the Air. The health of your family, to say nothing of lower cleaning bills, should be incentive enough to make sure you investigate this Winter Air Conditioner. Imagine just two trips a year to the basement—to light the pilot in the fall and turn it out in the spring. Surface Combustion Corp., HB-10, Toledo, Ohio.

809. Air Conditioning and Automatic Heating for the Home. Not long ago the Carrier engineers designed a Home Air Conditioner particularly to produce low-cost air conditioning in moderate sized homes. It's a central plant but works on a split system so that it is possible to air-condition only certain rooms in your home if desired. Carrier Engineering Corp., Desk 642, 850 Frelinghuysen Ave., Newark, N. J.

810. Pella Roloscreens will solve one of the vexing problems of the home builder at the outset. They are made to last, and certainly are convenient. Furthermore, since they may be opened or closed at will, and are inside the window, they need never be taken down. For booklet write Rolscreen Co., 8107 Main St., Pella, Ia.

811. The House You Live In is vulnerable at many points you might not suspect, and the elements are not always kind. This well and fully illustrated booklet tells you at just what vulnerable points copper will come to the rescue, whether on the roof or in the basement. Revere Copper & Brass, Inc., Dept. C, 230 Park Ave., New York City.

812. Floors That Keep Homes in Fashion (10c) is a new book on floor coverings in a wide range of colors and patterns. Selected for the average purse, but lovely enough for the finest homes. Armstrong Cork Products Co., Floor Div., 3710 Charlotte St., Lancaster, Pa.

813. Personality Bathrooms and Character Kitchens. A new and fascinating booklet on home improvement as it concerns these two vital departments. Fully illustrated in color and filled with practical suggestions for the up-to-date home builder. Pittsburgh Plate Glass Co., 2366 Grant Bldg., Pittsburgh.

814. Free Samples! And who doesn't like them? We refer to Masonite. It is wood, but mashed and squeezed together to form rigid and durable panels for any number of decorative and structural purposes. Let the company tell you about them. Masonite Corp., Dept. HB-10, 111 W. Washington St., Chicago.

INSURANCE

815. Outwitting the Burglar is as pithy and concise a booklet as you could want by way of advising you on the subject of its title. It is full of horse sense for property owners—or anyone else for that matter. The Employers' Group, 110 Milk St., Boston.

LEGUMES

CONTINUED FROM PAGE 88

BLACK BEAN SOUP

Somewhere or other I have had this strained, looking like a distinctive clear consommé with its floating slices of lemon and hard-boiled egg. I suppose it could be accomplished with cheesecloth and egg whites, though I have never tried it. The thick kind is too good, a stunning tureen soup and a meal in itself. Soak (over night), wash and boil your beans, in two quarts of water to the pound. Ideally, this should be the water in which a ham butt has boiled till soft. Put into the pot with them anything you think would add to the savor of the finished product —a slice of salt pork if you didn't have the ham, a couple of stalks of celery, a whole onion with a clove stuck in it, some parsley, a pinch of marjoram and thyme. Let them boil, gently, till tender, which will be somewhere between three and four hours, then put them through a sieve. Reheat, add salt, pepper, a smitch of mustard and cayenne and serve scalding hot with floating slices of lemon and hard-boiled egg. If your soup seems a trifle thin, heat a tablespoonful of butter and a tablespoonful of flour till they thicken and bind the soup with this before you reheat it. Add a teaspoon of sherry to each portion if you like.

Soup can be made of any legume just as you make black bean. It will have a different color, flavor and consistency depending on the one you choose. When you make it with peas, put a couple of small cocktail sausages for each portion into the pot for the last hour, and serve them in the soup. Or broil them and pop them in at the last moment if you don't like them boiled. With some legumes you will find a cup of cream or top milk is a handsome addition, in which case use the flour and butter as above to take up any slack in the consistency. Or make a green lentil soup, let it boil till it is really too thick, dilute with a cup of dry white wine, bring to a boil and then put through the the sieve. Lots and lots of Julienne vegetables added to any legume soup make a variant of minestrone that is delicious with cheese sprinkled over the top.

There are several ways of serving these versatile objects as vegetables. Two of them are noted for their resemblance to their fresh originals when they are properly prepared.

FLAGEOLETS

These are really the beans inside string beans, shelled and dried. Soak overnight in warm water, then simmer for two hours. When they are tender, drain and reheat in a couple of tablespoonfuls of butter, with an onion stuck with cloves, a little thyme, parsley, bay, salt and pepper and nutmeg if you like it. Add just enough of the water in which they were cooked to moisten, perhaps half a pint, and let them simmer till it boils almost away. Remove the trimmings and serve. Exactly the same treatment does for the wrinkled green peas. And any one of the red beans is excellent treated this way with the addition of a chunk of bacon during the boiling and half a cup of claret substituted for the simmering water after they have been drained. In any of them broth may be used instead of water, or the yolks of two eggs stirred in just before serving.

PURÉES

When the vegetable racks hold nothing that you aren't tired to death of, remember that legume purées can add tremendously to the gaiety of winter vegetables. Try Egyptian lentils surrounded by ranks of Brussels sprouts or split peas with a border of diced carrots, with mushrooms, Roman beans puréed and baked in a cabbage leaf, Bermuda onions stuffed with lima bean purée and a dash of chili sauce. Mix scraps of crisp bacon with a stiff lentil purée and stuff peppers with it. The purée can be highly or modestly seasoned, depending on the purpose for which it is intended. Some day when your palate needs a shock, try adding a little curry.

Start with a quart of any legume, wash thoroughly, let stand half an hour in warm water and then set to simmer covered with cold water or cold broth. Add a generous chunk of salt pork if you like it, and the familiar onion with cloves, thyme, parsley, carrot and bay. Cook till tender, mash well and strain through a sieve. Reheat till smooth with a little more broth, salt and pepper. Any purée is superb with sausages.

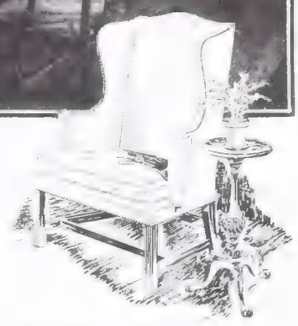
"SALADES"

These are far from salads in the ordinary sense of the word. You meet them on the hors d'oeuvre tray all over France, and they are

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For ten years the restoration of Colonial Williamsburg has been in the making . . . recreating buildings, gardens, interiors of rare beauty . . . collecting old furniture and furnishings that offer unsurpassed inspiration. Now, for the first time, approved, authentic copies of these fine antiques are offered for sale.



Comfortable wing chair, exactly copied from one made by Chippendale circa 1765 and now in the Gaming Room of Raleigh Tavern.

Graceful mahogany tripod tip-top table authentically copied from an old one now in the Apollo Room of Raleigh Tavern.

For your protection, all reproductions made by licensed manufacturers and approved by the Restoration bear this hall-mark. If they do not bear it, they are not authorized reproductions.

You need not visit Williamsburg to see or purchase these lovely reproductions as the following stores are showing them in Raleigh Tavern rooms:

Boston	Jordan Marsh Co.
Buffalo	The Wm. Hengerer Co.
Chicago	Marshall Field & Co.
Cincinnati	The A. B. Closson Jr. Co.
Cleveland	The Halle Bros. Co.
Detroit	The J. L. Hudson Co.
Indianapolis	L. S. Ayres & Co., Inc.
Los Angeles	Bullock's
Newark	L. Bamberger & Co.
New York	James McCutcheon & Co.
Philadelphia	Strawbridge & Clothier
Pittsburgh	Kaufmann's Department Store, Inc.
St. Louis	Scruggs-Vandervoort-Barney, Inc.
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I am interested in the following patterns:

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Address

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fun for buffet suppers, for cold lunches, for anything that may profitably smack faintly of delicatessen. When you get your legumes boiled, drain and put them in a bowl in inch layers, sprinkling with salt and fresh pepper between each layer. Cover and let them stand for three or four hours, then drain again and marinate with a sour French dressing and lots of parsley.

BAKING LEGUMES

This makes a very substantial dish of them. After the usual soaking and boiling, put a good lump of butter in the bottom of your casserole, fry a sliced onion in it, see that the butter coats the sides and put in your legume, a can of tomatoes, drained, a little marjoram and a snip of bay. Cover with buttered crumbs and bake half an hour in a moderate oven. What's more, you can vary this with eggplant (parboiled first), corn Niblets, green peppers, pimiento, any association of vegetables that stirs your fancy, and it can be applied to any legume. A famous New England version is

JAGASEE

Soak, wash and boil a quart of dried limas. When they are drained and done, take three quarters of a pound of salt pork, brown it all over in the casserole, add a couple of sliced onions and let them brown in the fat. Now the beans, a quarter of a cup of catsup, a cup of diced celery, a diced green pepper and three cups of washed, uncooked rice. Cover, place in a moderate oven or over a low flame and let simmer for seven hours.

SWEET AND SOUR

The German sweet and sour treatment does just as surprising things to legumes as the French à l'huile. It is particularly good applied to the bean end of the shelf. When the boiling and draining is over, put two tablespoonfuls of flour and two of butter in a heavy pan or casserole, add four generous tablespoonfuls of brown sugar, a pinch of salt, a pinch of cinnamon and a quarter of a cup of cider vinegar. Then the beans. Set them, covered, where they can simmer for an hour and watch that they don't burn. A big tablespoonful of chutney or the left-over juice of pickled peaches does something very fine to this.

KEDGEREE

Probably this dish is as old as time. It calls for a cup of those beautiful red Egyptian lentils, which seem to go back as far as our knowledge of civilization goes, and its flavor is pretty exotic. Take a big batch on a stunt picnic sometime and serve it with shaslik, that cubed lamb, bacon and sage business that you cook over the open fire on long skewers.

First make a very Oriental bouquet garni by tying up blade mace, cardamom seeds (take the white shell off five or six, not more unless you know you like them), a dozen or so whole cloves, a couple of sliced garlic, a bay leaf, a piece of stick cinnamon, five or six peppercorns. Put the bouquet and the lentils in three quarts of water and bring them to a boil. Add salt, a couple of teaspoonfuls. Then let it boil hard till the lentils turn yellow, which will be about twenty minutes. Meantime, fry a large Bermuda onion sliced in a little olive oil till it gets tender. Add this and one cup of washed rice, boil hard for forty-five minutes, steam for five minutes to dry out the rice kernels and serve with lemon.

Notes: The skin test shows when beans are boiled enough. Take one out of the water and blow on it. The skin should curl away.

On the day when your baked beans come out of a can, there are a couple of fresheners that will charm most people into believing otherwise. Grate half an apple over the contents of a large can, or add the juice of half an orange. Put them in an earthenware dish to heat, spreading the top with a paste made of a tablespoonful of brown sugar creamed into a tablespoonful of butter. Brown twenty minutes in the oven and invite comments.

All dried legumes should be started in cold water, or they never seem to get quite tender.

Add salt after the water boils.

Pork in any form seems to play a stellar role opposite legumes in any form. So do onions and tomatoes. And nuts. Put peanuts or almonds in pea soup, walnuts in a legume loaf.

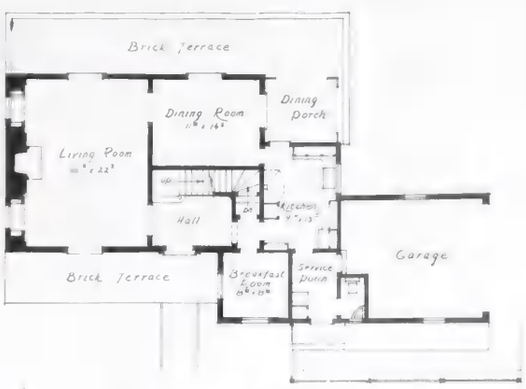
What to do with the rest of the baked beans seems to be a problem in some families. I once met some sitting cold upon a lettuce leaf with a dab of mayonnaise on top—a horrid experience. Fannie Farmer says you can make soup of them. But if there aren't enough to reheat and serve, I'd rather have a soufflé. Simply purée them, add the juice of half a lemon, some onion salt, plain and celery salt, three egg yolks and the stiffly beaten whites and bake for half an hour.



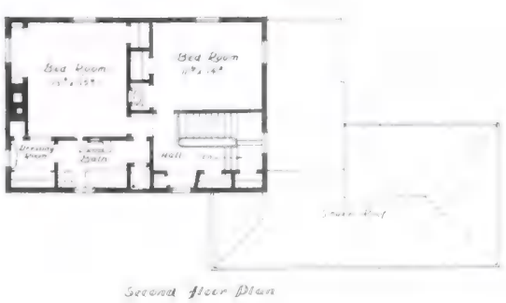
GEORGE H. HAIGHT

CALIFORNIA: FRENCH ACCENT

TO MISUSE a phrase, if the sun never sets on the British Empire, you can always spot a California house no matter what its nationality. Which is to say that despite the French touches about this house—its poplars before the entrance, the character of the entrance door itself, the pattern of the windows, the French doors opening on the brick garden terrace, above, as well as the horizontal trellis design—it is still definitely part and parcel of the West Coast school of contemporary architecture. There is a freshness, a cleanness and cool whiteness about the whole structure which so mark it. And there are, also, in-



First Floor Plan



Second Floor Plan

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formal accents which would be daring anywhere but in the far West: for example, the use of hand-split cedar shakes on the low hipped roof, the utterly plain cornice under eaves which are uncharacteristically wide.

Few architects, however, have a finer feeling for the region in which they live and work than H. Roy Kelley, the architect of this house. It is owned by Mr. and Mrs. Guy M. Searcy, at San Marino, California. It is small, but it has unusual dignity, which was achieved at the surprisingly low figure of $.32 per cubic foot. The plans, shown on the preceding page, show the completeness and compact efficiency of the living and working spaces of the first floor. Since the household is servantless, this compactness is especially pleasant. Upstairs the owners' room, dressing room and bath take up a little more than half the available area. Stair hall and guest room occupy the rest. The guest room has a lavatory of its own, with ready access to the single bath but a step or two from its door. The construction of the house is wood frame, with an exterior of cement plaster. A gas heating system is included, with Standard plumbing fixtures.



The utterly simple door frame is of cement plaster. The door itself, paneled in fine proportion, is blue-green and arched. Walls and all trim are white



In the stair hall, the walls are light ivory, and the wrought iron balusters and rail are enameled the same shade. The full-width stair carpet is beige

PLEASE TELL ME ABOUT DECORATION

CONTINUED FROM PAGE 102

? LIVING ROOM ARRANGEMENT

The living room of our new apartment has a rather peculiar shape. It has a fireplace at one end of the room and three windows on one side, one of which looks out on the brick wall of the other wing of the building. In the first place, it seems to me that there are too many windows for the size of the room, and in the second place, I am having difficulty placing my furniture. Would it be possible to have one of the windows covered over to hide the unpleasant view and to gain wall space?

A. Covering over one of the windows might be successful. Another idea would be to build a bookcase in the window with a backing of wood. This would be attractive in appearance, and would give you space to put a piece of furniture under it. The bookcase could be hinged to the trim of the window in case it should be necessary at any time to get at the opening.

? DEPTH OF VALANCE

Is there any rule about the depth of valances in proportion to the height of the window? It seems to me that each time I have made one for my room it is either too short or entirely too long.

A. There is a general rule which would apply here, but can very often be broken successfully, depending upon the style of the room. It is advisable to have the longest part of the valance measure in inches the height of the window in feet. For example, if the windows are nine feet high, the valance will probably look best if it is nine inches deep.

? DESK LAMP

What type of lamp would you suggest for a Sheraton living room desk with a leather top? Do you think an alabaster urn-shaped one would be correct?

A. A lamp which would probably be better for your purpose than the alabaster urn is one made from an old English plated candlestick with an arm extended so that the light falls properly on the desk. The shade is stretched white silk. Then, too, there is the student type of lamp, obtainable in brass, copper or silver plating, which would be in keeping also.

? DINING TABLE

Should I use a lace runner on my dining table when it is not in use or should it be left perfectly clear?

A. It would be in much better taste to leave the table without anything at all.

? GLASS CURTAIN LENGTH

I have seen glass curtains hung at several different lengths and wonder which is correct—to hang them to the sill, to the floor, or half way between sill and floor.

A. They should be hung either to the floor or to the sill, depending upon your personal taste. The ones half way between the sill and floor are neither graceful nor smart.

Announcing The Winners

In Our 1937 Bride's House Competition

Following the close of the 1937 Bride's House Competition for letters written on "Why I Like the Bride's House," the judges, Kenneth K. Stowell, editor of House Beautiful, and Mrs. Frances Taylor Heard and Ottilie Heuer of House Beautiful's staff, awarded the following prizes:

1st prize. A Dictograph Radio to Miss Mildred Seydell of Atlanta, Georgia.

2nd Prize. A Lightolier crystal lamp, to Miss Peggy Sanders of New York City.

3rd Prize. A Seth Thomas Electric Clock to Mr. J. O. I. Williams of New York City.

4th Prize. A General Electric Cooker to Miss Oma Gouert of New York City.



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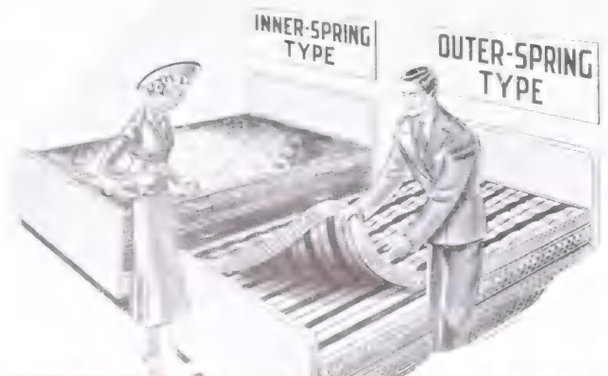
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THESE YOU PLANT IN THE FALL

CONTINUED FROM PAGE 95

relief that the skeleton of the garden has already been formed.

It does not require much imagination to put next in the list the perennials that are the first to flower. Very early bloomers are hampered in results if they are uprooted too near the time of maturity. Such are the low creepers often used as carpets for the bulb beds (whether wisely or not may be decided after reading "Restraint in the Spring Garden" in the September issue) but wherever they are put, get under way now with the low Phloxes, Arabis, Cerastium, Forget-Me-Nots, Omphalodes, Asperula, Aubretia, Erinus and the like. In putting them into the ground, make the soil very mellow and receptive so that the fine roots find a chance to take hold at once without having to work very hard. It is well to remember that all plant life is lazy now and has no intention of exerting itself unduly unless conditions are made easy.

Next to be considered are the types which, by their habits of quiescence (indicated by complete or semi-disappearance and faded foliage) show plainly that their luggage is packed and they are willing to seek new quarters. Among these are the various Dicentras or Dielytra, according to the catalogue used; Mertensia; Trillium; Camassia; Anemones, except *A. japonica* which is flowering now; Oriental Poppies—all the garden inmates which will be marked by red danger signals after planting to show their locations. It is wise to add to this division any spring wild things that are desired, for they will be lured into domestication with less resentment if they are given a winter to forget.

LILIES. Seldom is this plant type considered in the fall work, yet one of our foremost Lily growers states plainly that spring planting at best is a poor second choice, for no matter how great the care, bulbs from storage are apt to be shriveled. Whenever possible there is every advantage in obtaining home-grown bulbs. They come to you freshly lifted, with a good stock of roots, and if planted immediately there is no appreciable check in growth. The ideal time to



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get Lilies into the ground is just as the stems begin to die down. All these bulbs are better kept out of the soil as short a time as possible, and it is an error to think they need drying and resting in the manner of the Dutch bulbs. Lilies start to make roots soon after planting and continue this activity right through the winter. So the sensible gardener is easily convinced that his Lilies are much better off in the ground during the winter than stored on his or the dealer's premises. However, as many of the hardy Lilies come from Japan, and do not arrive before late November, it is well to protect the spot where they go with manure or some heat retainer, this material to be removed when planting day arrives. Such a surface mulch of six inches or more may be laid on again—or a part of it—after the Lilies are in the ground, there to remain until its removal in early spring.

I once saw a fine display of Candidum Lilies which it had been impossible to plant until the third week in October. Up to that time the soil had been covered with manure, which was removed, the bulbs planted with sand and sulphur dusting, and then a six-inch blanket of meadow or marsh hay spread over the surface of the bed, and a row of stakes, eight inches apart, set all around to keep the light blanket in place. In addition a few small boughs were laid criss-cross on the hay mulch to prevent it from disturbance by sudden winds. In less than two weeks time growth had begun and the green shoots grew happily under their protective cover.

ROSES. They furnish many arguments of pros and cons in the matter of fall planting, and authorities, with few exceptions, shy from giving any arbitrary or dogmatic advice. One noted expert, however, Dr. J. H. Nicolas, states in plain terms: "The best time to plant Roses is in the autumn—even in the far Northern states fall planting with adequate winter protection is best. When plants are taken out of the ground they suffer a shock, but promptly recover if replanted at once—root action soon starts and seldom stops except during extreme cold when the ground is frozen deep. This action starts again in early spring long before the tops show any sign of activity." From "A Year in the Rose Garden." In the more complete treatise by the same author, "The Rose Manual" (which I cannot imagine any

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Rose grower being without). Dr. Nicolas goes into greater detail in regard to this subject of fall planting: "There is a reservation to make that is all-important—the wood should be thoroughly matured, hardened by frost, and the sap returned to the roots. This does not generally happen until some time in November and until then new planting should not be attempted. The nearer to December 21, as local conditions permit, Rose planting is done the better. At any rate not until December first in the Philadelphia latitude." This procedure requires courage, perhaps, but the authoritative source of the advice cannot be questioned. Where there is possibility of the ground becoming unworkable so late in the season, heat retention can be secured in the same manner as described for late-arriving Lilies.

SHRUBS AND EVERGREENS. This plant material is too rarely considered in the fall plans of action, probably from the fact that these larger types are usually new units, and such important gardening matters are relegated to the spring when ardor is fresh and enthusiasms equal to any outlay of cash and energy. Many evergreen types are better planted now, for the heavy soil spoken of in the previous paragraphs is suited to many of the specimens chosen naturally for the home grounds. American Arborvitae, a prime favorite fifty years ago, is still unexcelled for a high stiff edge or wind break; white Pine, the swiftest grower of all the conifers, provides plumy branches to soften harsher planting. Canadian Hemlock and Norway Spruce like clay soil, not especially well drained, and Firs delight in it, while the garden's exclamation point, pyramidal red Cedar, may be placed in position at this time. Rhododendrons and Laurel, *Andromeda pieris* and Leucothoë may be put in now, and Box is another fall planting subject. The trick to look out for with all the evergreens, both needle and broad leaved, is to see that they have ample supplies of water at their roots to take them through the winter. Unless this condition can be guaranteed, let them alone.

What has been said about Roses applies to deciduous shrubs. The wood should be ripened, the leaves vanished, and their strength and energy absorbed by the roots, the whole bush in that half drowsy condition that precedes the deep sleep of anything possessing any form of life. If the gardener can be patient until that moment arrives and the nurseryman is coöperative—as most of them are only too willing to be—an appreciable amount of time will be gained in the start of the plant. I have never yet seen the spring when all my shrubs were in the ground before they had begun to leaf out or even bloom, even though the grower does his best to retard them until the dilatory planters get around to the task.

September and October days may not have as many hours in them as April and May ones, but the time never appears to gallop as insanely as it does in those later moments. To ensure peace of mind when mad spring arrives order lavishly from the groups of plants indicated.

Dormant Perennials — Peonies, Iris, Phlox, Delphinium.

Disappearing Perennials—Dicentra, Mertensia, Trillium, Camassia; Anemones; Oriental Poppies.

Early Bloomers—Phlox subulata; Arabis; Cerastium; Forget-Me-Nots; Omphalodes; Asperula; Aubretia; Erinus.

Wild Forms—Ferns; Hepaticas and the like.

Lilies—Tenuifolium; Tiger; Regale; Speciosum; Henryii; Hansonii; Testaceum.

Roses—As many as your courage will allow. Rugosas, Species and Hybrid Perpetuals included.

Shrubs—All you can procure with well-ripened wood in a semi-dormant state. Especially Lilacs.

Evergreens—Most of the popular needle types *if* a plentiful amount of water will be given them. The common broad leaf types, even including Box, again with the water proviso.

Of course it goes without saying that catalogues should be rigorously scanned and the claims of different varieties studied in making selections. Advances in horticulture during the last few years have added improved strains in many plant families, and the wise gardener is always quick to take advantage of these betterments. Particularly has work been done in developing disease-resistant types. But in addition there are better colors, hardier habit, earlier or later bloom as the case may be. For example, in Roses there is the new Floribunda group, which should certainly be considered when the Rose orders go in. Study carefully these offerings of the catalogues. Finer plants mean more beauty in the garden. They often mean less labor for the gardener, too.

AMERICAN REVIVAL

CONTINUED FROM PAGE 58

Dutch curves of the reign of William and Mary, which produced the middle period of Colonial American, and later the gracious lines that mean Queen Anne and the early Georgian period in England and the late Colonial period here. Walnut came into use in Virginia at about the middle Colonial period.

Naturally, these two periods, William and Mary and early Georgian, had their effect upon the northern settlements too. But the effect was slower to appear in the north. New England has never been volatile at any time, and it is very apt to like best what it is used to. In the south, at the close of the seventeenth century, the Cromwellian chair upholstered in red leather was becoming very popular. In the north upholstered chairs were only for those with plenty of money, and that meant a very distinct minority.

This means that the furniture of the South—Virginia, Maryland, and later Georgia and the Carolinas—has in general greater elegance than that of the North at the same period. More furniture was sent over from England to the southern colonies, and more of it was copied by cabinetmakers. There are, of course, equally fine pieces associated with New England, but in actual use they were not so plentiful nor so frequently copied. It was not until after the Revolution that the North came into its own, with Duncan Phyfe and American Federal.

It was at the end of the Colonial period—the years immediately preceding the American Revolution—that the most interesting metamorphosis in our furniture history began to take place. As has been stated, American furniture is responsible for its character to economic and political situations and to individual workmen. In the years between 1750 and the Revolution a situation arose in which, amid growing unrest at home and abroad, individual, skilled artisans were influenced strongly by English taste, yet at the same time were striking out for themselves, preparing, as it were, for the coming-of-age of the nation.

It came about thus: In England, George the First had ascended the



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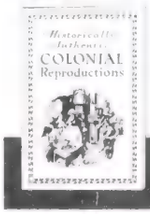
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throne. The French and Dutch influences of the earlier reigns of William and Mary and Queen Anne had given way to some of the finest architecture and cabinetmaking England had ever produced. It was the era of the Adam Brothers, of Wedgwood, and—most important to America—of Chippendale, Sheraton and Hepplewhite.

All three of these latter lived between the years 1720 and 1800. The influence of all three, fundamentally similar in taste, fascinatingly dissimilar in detail and method and result, was felt almost as strongly in the Colonies as in England. But it was strained through the fingers of American artisans, workmen who were so skilled in their craft that they can be honestly called artists. The first two Americans of outstanding talents to take the imprint of Chippendale, Sheraton and Hepplewhite were John Goddard of Newport and William Savery of Philadelphia. Their lives, too, coincided very nearly year for year with their three British co-workers, and they did for America what the three famous cabinetmakers did for England: they established a definite American style. This American style, although it is actually of the late Colonial period, developed eventually into the Federal period; for not only did Goddard and Savery leave sons and apprentices behind who projected their work into the last half of the century, but also their knowledge, their taste and in a sense their very spirit were inherited by Duncan Phyfe in New York. He took up where they left off; he combined and solidified the work of the three English designers and the best of the American, and in doing that he created American Federal or American Empire. It was he who made what is to most collectors of antiques and lovers of furniture the finest and most characteristic American furniture.

This is not to discount the work of Goddard and Savery. They were more than simply a build-up to the climax of Phyfe. To understand them, and through them the furniture they made, however, it is necessary to go a step further back to Chippendale, Hepplewhite and Sheraton.

Chippendale, the greatest of the eighteenth century cabinetmakers, introduced mahogany into England. He made, for the first time, an openwork design in the typically Queen Anne solid chair splats. He made square chair seats instead of

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the usual horseshoe-shaped ones. And he ornamented his furniture with extraordinarily fine carving. Chippendale originated no new style, but he adapted and redecorated, so to speak, the furniture already in use to a style so unmistakably Chippendale that it is immediately recognizable. It is solid, yet infinitely graceful; tremendously elegant, but never fragile.

The Oriental influence which was felt in England at this time affected Chippendale strongly—so strongly, in fact, that the term "Chinese Chippendale" indicates not only a whole period in the designer's work, but almost an entirely separate style. This phase of Chippendale's was in no way truly Chinese; it was a kind of interpretation of Oriental motifs as seen through the eyes of an Englishman.

George Hepplewhite is best known for his shield-back chairs and the ornaments that he carved on them and on his other furniture: the wheat-ear, the honeysuckle and the three plumes of the Prince of Wales.

Thomas Sheraton, the last of the Georgians, made furniture which was a masterpiece of proportion, grace and restraint. He used inlay to great effect. His chair backs are intricate, but far simpler than Chippendale's, whose work inspired him. It is possible to say of him that where Hepplewhite used a curve, Sheraton was more apt to use a straight line, although when he does use curves they are exquisite in grace and proportion. Sheraton furniture has less of opulence than either Hepplewhite or Chippendale. He left behind him a book of designs, "The Cabinet-maker and Upholster's Drawing Book," which was rivalled only by Chippendale's "The Gentlemen and Cabinet Maker's Director."

So much for the English designers. Their influence upon America is as varied as the American signposts, and to trace it, it is necessary to follow each road in turn.

RHODE ISLAND. John Goddard was born in 1723 in Dartmouth and was sent as a boy to be apprenticed to a cabinetmaker in Newport, one Job Townsend. Newport was the cultural and artistic center of America at that time. Customers were good and standards were high. Goddard was influenced by Chippendale in that his furniture has a stately quality, great dignity and grace of line.

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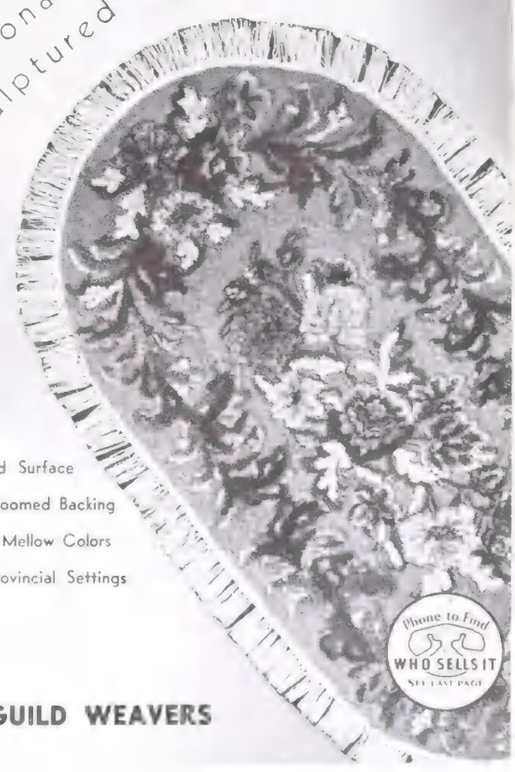
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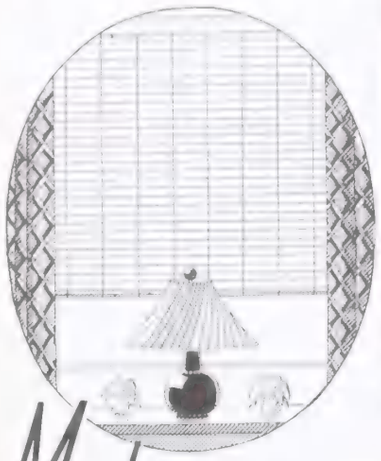


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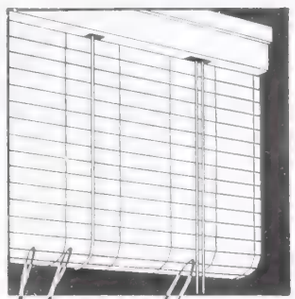
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But Goddard was a perfect example of that straining process mentioned before, in which the British designers underwent a subtle change in America's hands. Goddard was inspired by Chippendale, but he was never overwhelmed by him. His furniture was more substantial than Chippendale's, and therefore more American, in the contemporary sense. His specialties were secretaries and knee-hole desks (or "buro tables"), tables and leather and cherry chairs.

But there is one type of design which Goddard made all his own —the now familiar block front. He especially liked to surmount these block fronts (which he himself called "swell'd") with a carved shell motif. These two details are the outstanding marks of a Goddard piece.

PENNSYLVANIA. Almost simultaneously with Goddard, William Savery in Philadelphia was turning out furniture in his joiner's and chairmaker's shop which rivals the best of the time. Oddly enough, however, he died bankrupt and undiscovered; it was not for over a hundred years that a little printed business label on one of his pieces led to his recognition and fame. Today, in the American Wing of the Metropolitan Museum of Art, there are three highboys, two lowboys, four tables and a secretary, all made in his shop in Philadelphia, which he called "At the Sign of the Chair."

Savery's progress is particularly interesting because of the paradox one finds in it. He was a Quaker; and his first and earliest furniture had the almost stark simplicity which one associates with the simple lives of that faith. Gradually, however, as time went on, and the Georgian period in England was more sharply felt, Savery's furniture grew more elaborate until at last in his highboys surmounted by broken pediments with carved moldings, and in his tables and chairs, it is easy to detect the influence of the Queen Anne furniture from England, of Sheraton, and finally of Chippendale. Actually, however, although Savery more nearly approaches Chippendale than any of his contemporaries, his furniture still has simpler and purer lines—an inheritance, perhaps, from the early Quaker designs. And it is, again, sturdier, more intrinsically American. He is said to have made the most elaborate and ornate of the American furniture. And, on the other hand, there is in existence today a bill in his handwriting of 16s for a chicken coop.

they Swing TO A TUNE OF ECONOMY in the Basement



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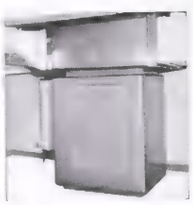
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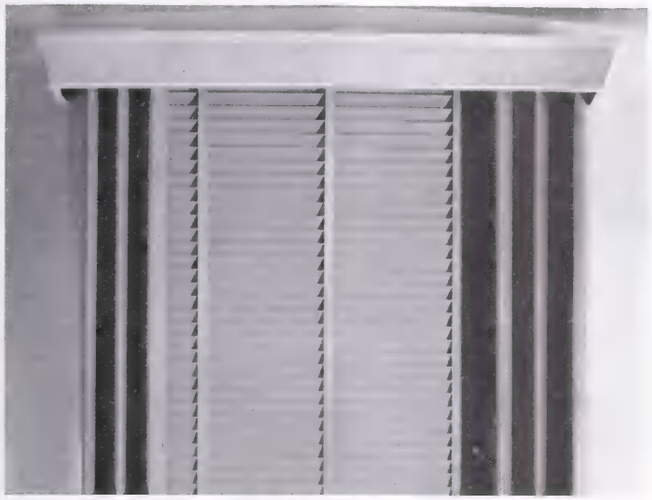
This brings us up to 1775 and the beginning of the American Federal period. And here again there is that combination of men and events which produces the unique style in its wake. At the close of the Revolution, there was a hearty distaste in the new United States of America for anything faintly British and a great admiration for anything even slightly French. This, thirty years later, was to swing over to a marked change in taste; it was to usher in that period which is known to connoisseurs of furniture as late Empire and which is followed by the best and worst of Victorian. But at the close of the Revolution, the time was ripe for Phyfe.

Duncan Phyfe was born in Scotland in 1768 and brought over here as a child. His family's name was Fife, but at the time of his marriage the cabinetmaker changed it, whether for business reasons or more domestic ones is unknown. At any rate, by the time he was twenty-one he had a shop in New York at 2 Broad Street. Four years later he moved to three houses on Fulton Street, on the site of the Hudson Terminal Building. He was, in the words of one of his friends, "a very plain man, always working and always smoking." As one would expect of a talented Scotsman, he was a nice combination of artist and business man.

The work of Duncan Phyfe is at its purest and perhaps its best before 1814. And after that it enters the period in which the artist seems deliberately to allow his own style to develop in answer to popular demand. His furniture grew heavier; its lines changed subtly and in a sense gained dignity.

At his best, Phyfe was far above the everyday craftsman. He was able to combine the grace and inherent elegance of the Georgian designers with the simplicity of the French post-Revolutionary patterns; and he did this in his own way, with his own individual designs and his own typical details, so that the results were always as original in thought as they were excellent in execution. Our frontispiece shows some of his earlier pieces, dating from the Federal period.

He used mahogany until his later period, when he used rosewood and walnut. And although he was best known for his chairs and tables, beds and sofas do exist which he undoubtedly made on special orders. In chairs, the typical



To screen off an unpleasant view Venetian blinds are useful and decorative. Hough Shade Corporation

HAVE MANY USES

ROOMS have been richer, more decorative, since the slatted shade came into vogue for windows. Not only Venetian blinds, but other types of shades which employ slats of wood or metal have a great many advantages. They admit light and allow the passage of air, so that ventilation can be controlled. More than that, in these twentieth century days of city life they give privacy. Their construction has been so improved that it is now possible to remove the slats in some types of blinds to clean them. And there is one Venetian blind available with slats of steel.

Decoratively speaking, Venetian blinds and other slatted shades can be made most effective. Tapes come in many colors and weaves. There are also tapes in special colors to clip on to the regular ones if you want a change. In one window, where the blind was kept closed to screen an unsightly view, the decorator painted a mural on the closed slats. Many blinds come with locking devices at the top so that it is only necessary to pull the cord to one side to hold them at any height desired. Some also have devices which hold them in place even when a strong wind is blowing outside.

One great decorative asset of these blinds and shades is that they hold the focus of the window at night when ordinarily it becomes a dull spot in the room. With blinds painted either white or in some decorative color, the window still remains a center of interest.



The decorative focus of the three windows remains an accent day or night with Venetian blinds. Rolscreen Co.



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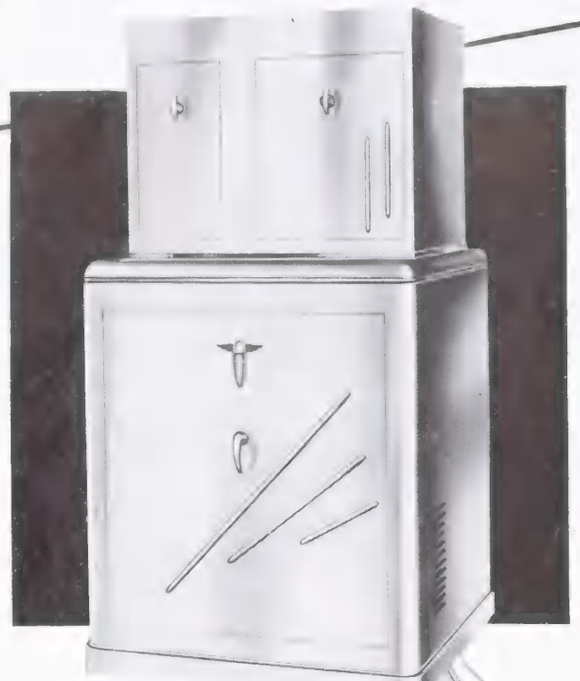
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THE CONQUEST OF PLANT DISEASE

by CHESLA C. SHERLOCK

WHO can ever forget the feeling he had when the conclusion was finally driven home not so many years ago that China Asters could no longer be grown in the garden? I know I never shall. It was like the moment I came to the conclusion that Japanese beetles were something serious, *very* serious, after all.

In all our post-war enthusiasm for perennials and specialty flowers, the annuals had just about been crowded entirely out of the garden. Great authorities openly dismissed them, sometimes with scant grace. Only the China Asters remained in many of our gardens to hold the fort, as it were, for those showy and brilliant producers of abundant bloom. Even the experts could not quite eliminate them in the affections of true gardeners.

And here they were, withering and languishing before our very eyes in spite of all that we could do! Turning yellow over night, or just wilting and drooping. Heroic efforts of all sorts were made to save them, but to no avail. Experiences were exchanged with other gardeners and every hint or guess as to what might be the matter was eagerly tracked down. I remember that some of us thought we had the answer when we discovered that animal fertilizers introduced root aphids to the plants; very well, we would plant our Asters on unfertilized ground! But that sufficed only to quicken our hopes, for, in the long run, it was not the answer.

At about the very moment most of us were reluctantly giving up the China Aster forever, Professor L. B. Jones of Wisconsin University was calling on his scientific associates throughout the country to gird themselves for battle against this serious threat. He was crying as a voice in the wilderness. He was determined that the China Aster should not be banished from American gardens.

Jones was and is a fighter. Further, he had the crusading spirit and that rare gift of being able to fire those around him with the zeal all crusaders feel. He faced the facts; his scientific train-



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ing impelled him to do that. He received reports from every State in the Union and soon his map showed that every single State North of Tennessee and Oklahoma, including Arkansas, with the single exception of Montana, was hopelessly infected with Aster wilt.

Not an encouraging spectacle. Add to it the fact that Florida, Georgia, Alabama, Mississippi and Texas were also infected with "yellows" and one has a quick view of the obstacles that confronted Professor Jones when he commenced work on the problem in the early twenties.

He not only called upon his professional associates in all parts of the country to attack this problem and to join with him in an effort to save the Aster, but he warned them that this was a matter not for the scientist alone. Not only the scientist must be enlisted but the amateur as well.

Jones pointed out that the first anthracnose-resistant bean had been found by a New York amateur, Luce; while Professor Spragg of Michigan had discovered the first mosaic-resistant bean in 1908, he did not even know the disease at the time. If France could entirely remake its vineyards on new grape roots resistant to phylloxera, and she surely had because of the united effort of amateurs and scientists, then the Aster wilt and Aster "yellows" could be licked in the same manner.

The problem seemed insurmountable. First, the country was undoubtedly heavily infected with the diseases or pests responsible for the two Aster troubles. Second, the sources of the troubles had not even been definitely discovered; the disorders had barely been scientifically catalogued. But no one knew for certain what was causing them. Third, once identified it would then be necessary to find adequate control measures.

The first step was to bring in some infected plants and study them. Experimental plots were established and the crusade against Aster wilt got under way. It had hardly been fairly started when Aster "yellows" arrived *en masse* to lay low the plants and to interfere with the work. Imagine the heart-breaking task that now confronted Jones and his students! The next most dreaded disease stealing in upon them with a peculiar malevolence, interfering with observation and rendering records confusing and uncertain!

Very well! Instead of throwing up their hands in despair, as most



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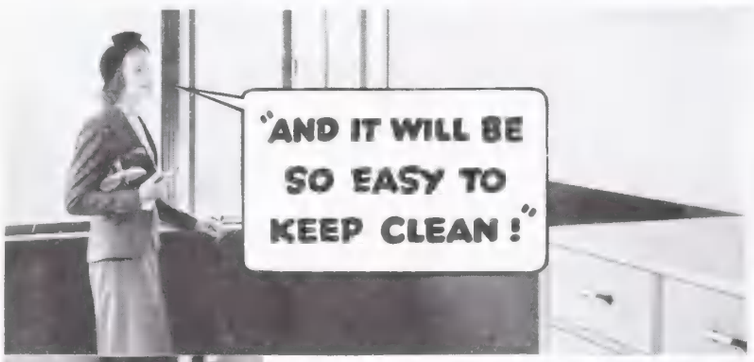
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of the amateurs over the country were doing at that time. Jones and his associates turned to Aster "yellows." It had to be checked and controlled before any worthwhile approach to Aster wilt could be made. What seemed at first blush to have been an impossible situation really turned out all to the good so far as Aster lovers are concerned. It forced a general attack upon the two principal Aster enemies at one and the same time.

It is not necessary to go into detail as to the long struggle in this direction. Jones drew upon the observations of others, particularly Smith and Kunkel, for clues as to the way out. The latter particularly had demonstrated certain virus characteristics in Aster "yellows" and it was from this base that Jones elected to proceed. Kunkel had found that although the Aster was attacked by aphids, plant bugs and several different leaf hoppers, only one of the latter had infected Asters with the "yellows" virus in experimentation. It was demonstrated that the disease was not carried over either in the seed of the Aster or in the eggs of the leaf hopper. Apparently, then, uninfected hoppers hatched out in the spring and fed upon infected perennials or biennials and then, after a few days' incubation period, carried the virus to Aster plants.

Jones didn't have the time then to make the long search for the particular plant, whether flower or weed, that served as a host plant for the virus. He put that to one side, as it were, and adopted the common sense expedient of excluding the leaf hoppers from contact with his Aster plantings while he and his associates were attacking Aster wilt.

It was found that cloth having a weave of 22 x 22 threads per inch would successfully exclude these troublesome insects and allow the Aster wilt work to proceed without interference. Therefore, all Aster plantings were immediately protected by cages of this cloth.

The fight against Aster wilt has been a long, painstaking one of breeding and selection from individual plants discovered here, there, almost anywhere, which demonstrated that they were resistant to the disease. Aster wilt is caused by a Fusarium bacteria. It is spread by the distribution of seed from infected plants and it was doubtless in this manner that the whole nation was so rapidly and completely infected with the

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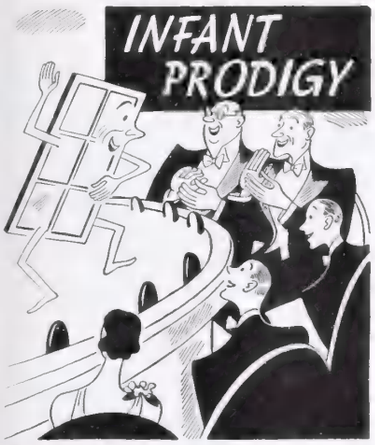
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City State

disease. It was likewise found that once introduced into the soil it lasted indefinitely and increased in severity when Asters were again planted in old soil. It was noted, as in the case of similar diseases in cabbage, that there was a marked difference in the resistance of host individuals and varieties.

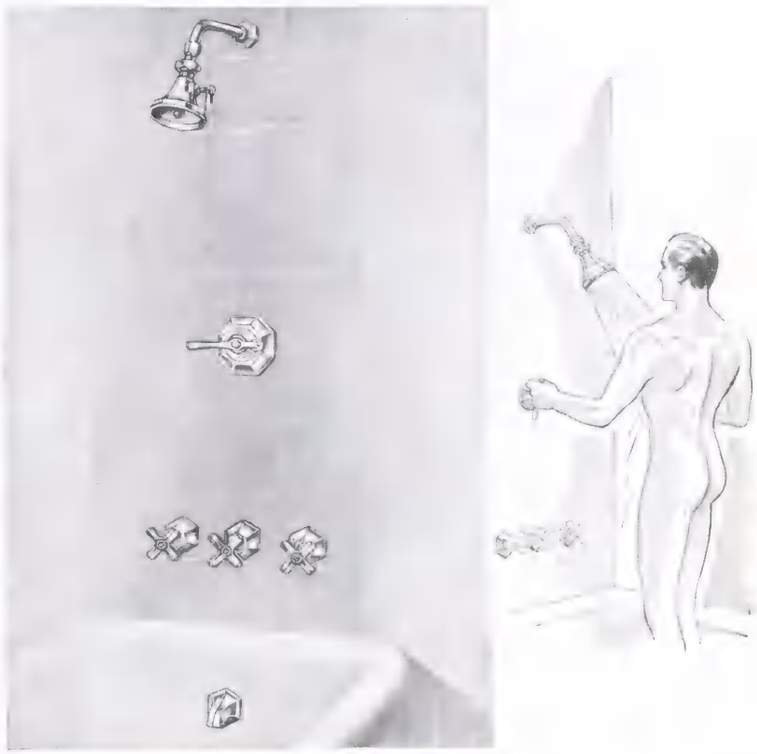
It was on this latter observation that the final work of breeding up our new disease-resistant strains was based. It further proved that Professor Jones was a man with a long eye to the solution of the problem when he had said in the very beginning that the help of amateurs would be necessary before the matter would be settled.

Work was started with the American branching type. Individuals showing marked resistance were used, their seed saved and planted in the experimental plots. Later, through the help of commercial growers and amateurs—some as far away as California—other individuals in other types and varieties were located and their seed used. An arbitrary figure of 50 per cent resistance in their progeny was set up before they were continued in the deliberate breeding work. At all times, checks were maintained with plantings of commercial seed. Even when the experimental work was disappointing, the commercial strains were worse.

It is sufficient to say that by the sole process of watching for variation—the variation being resistance to wilt—and breeding and selection over the years, the problem of Aster wilt has practically been eliminated from the gardener's experience. Jones has felt that if five years of breeding behind the progeny of a given resistant individual measures up to his standard, a resistant strain has been developed.

There are some interesting sidelights upon his experience, sidelights which seem to have been borne out by other breeders working with vegetables and small fruits. Jones feels that disease-resistant strains will have to continue to be grown on infected soil in order to be sure that the seed distributed will not in time lose the acquired quality they have tried to instill deeply into it. It will take many years before every plant produced from such seed will be resistant. And it is recommended that the amateur cooperate by immediately pulling up and burning all plants that show the slightest trace of disease.

The Asters that are now in commerce definitely advertised as wilt-resistant include the following



IN THIS SHOWER COMBINATION
the woman sees **BEAUTY**
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types and varieties—practically all of the China Asters so popular in all parts of the country:

Early Branching Royal

White	Purple
Lavender	Shell Pink
Rose	Peachblossom

Late Branching

Crimson	Rose
Purple	White
Sensation (red)	Blue
Shell Pink	Lavender

Queen of the Market

Crimson	Peachblossom
Purple	White
Dark Blue	Light Blue

Improved Giant Crego

White	Pink
Purple	Rose
Lavender	Crimson

Giant Single Asters

Appleblossom	Lavender
Maréchal Joffre (Crimson)	Violet
	White

King Asters

White	Crimson
Peachblossom	Blackish Blue

Many new sensational wilt-resistant varieties in the different types are being introduced each year. The work in routing this trouble has given a great impetus to the development of newer beauties for our gardens. The only general class or type of Asters formerly favored by gardeners that has not yet developed wilt-resistant strains is the Giant California Sunshine type. That such may be expected before long is natural.

The work that has been done is but a beginning. Much more progress, so far as a wider front is concerned, has been attained with vegetables and fruits. This is perhaps natural because of the economic value involved and the readiness of commercial growers to advance immediately the funds necessary to finance experimentation. Amateur flower gardeners have not been organized so that they could quickly respond, as in the case of commercial gardeners and orchardists.

The net of the investigations the past decade, led by Professor Jones, his associate Professor J. C. Walker, and other experts in flowers, confirms that this new approach to garden troubles is as sound and certain of results as it has been for vegetables and fruits. Within the next few years we shall hear more and more of the conquest of plant disease. It is a never-ending fight, of course, since new troubles may at any time attack particular plants and require new measures. But it is a comfort to know what is being done about it.



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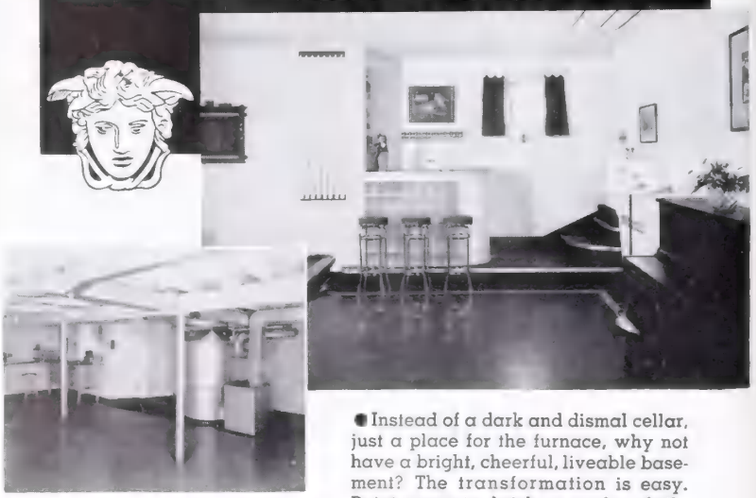


The beauty and charm of a Stewart Iron or Chain Link Wire Fence that creates an atmosphere of dignity, seclusion and substantialness, cloaks a practical utility and security that can be gained in no other way. A Stewart fence commands respect and obedience of the passerby; effectively prevents destruction of lawns, plantings, flowers by stray animals and heedless children; guards against trespass, invasion and vandalism. There are many pleasing designs awaiting your selection. Catalogue or estimate. Stewart Sales and Erection Service in all principal cities.

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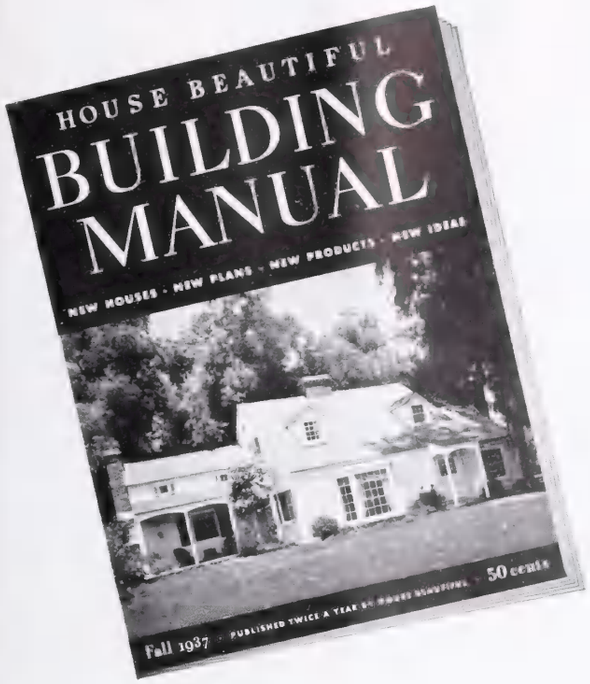


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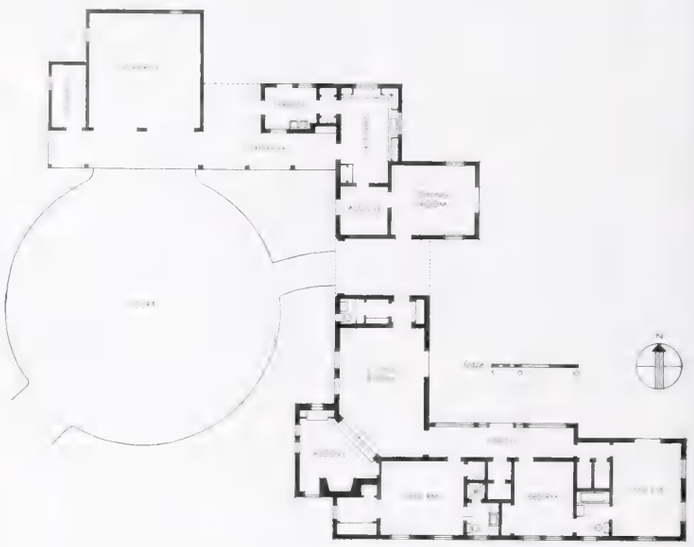
FOR WINDOWS

Anaconda Bronze

TWO FLYING WINGS



GEORGE D. HAIGHT



MOST arresting feature of this rambling informal house at Arcadia, California, is its plan—and more than the plan itself, the theory inspiring it. For here two separate groupings of rooms, each group angled to share two views and face one more apiece, are entirely separated, yet without disturbing a fine unity. The service portions and dining room, as you see on the plan below, are in one wing. Across a breezeway, or driveway passage which serves as an entrance, is the living portion. It would be difficult to get, in one house, a more pleasant—or more coherent—arrangement. The great circular court to the west and south is built around a gigantic oak. And other great oaks surround the place, once part of a vast ranch beneath the Sierra Madre Mountains.

The construction of the house is scarcely less interesting than the plan. For the most part, the house is of frame construction, with brick walls for the living room alcove. The floor under the entire house is a concrete slab, and all floors are parquetry set in mastic on this monolithic base. The framed walls are variously of cement plaster or vertical boards on the outside, painted, like the trim and sash, oyster white. Shutters are oak green and the roof of weathered shingles. The owners are Mr. and Mrs. David S. Walter; the architects, Marsto & Maybury.

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OVER OUR HEADS

CONTINUED FROM PAGE 85

exposure. Intelligently handled, very effective results may be obtained from the magnificent sweep of roof surface which the salt-box roof affords.

There are other types of roofs, of course—the mansard, the double hip, the monitor—but they are, perhaps fortunately, quite rare these days, and illustrate no particular principle other than those already mentioned.

And now a word or two about the correct placing of roofing materials. Over wood rafters, tight sheathing is required for all types of materials except wood shingles. The latter, especially in damp climates, should be laid over thin wood nailing strips rather than sheathing, so that air can circulate below the shingles and prevent dry-rot. Sheathing should be topped by roofing felt or a good grade of roofing paper in all cases, with another exception—flat roofs where canvas or built-up roofing is to be used. For canvas, cover the sheathing with smooth matched boarding, and lay the canvas in a bed of white lead and linseed oil. Built-up roofing may be applied to the sheathing, over a coat of asphalt primer.

Whenever nails are used to fasten roofing materials, be sure that the nails selected to do the job are rust-proof. This precaution should not be overlooked if loose or falling shingles, slate, etc., are to be avoided. For copper roofing (and for copper flashing) use copper nails.

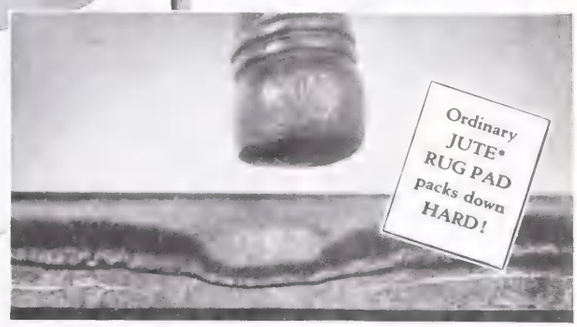
Leak-danger exists where surfaces meet (ridge, valleys, hips, dormers) or where one material meets another (chimney, vent pipes, eaves). All such places should be protected by sheet metal flashing—tin, zinc, lead, copper. Copper is usually preferred except around pipes where lead is more easily formed. Use the 16 oz. grade of copper for flashing. Since the initial function of a roof is protection against the weather, your flashing bears a great burden of responsibility. To skimp on the quantity or quality of flashing, or the care that goes into placing it, is a false economy too often practiced.

Insulation falls into three classes: Rigid boards (made of wood fiber, sugar cane, minerals or composition) to be attached to the rafters or attic floor; loose insulation (bats or fill of rock, mineral or

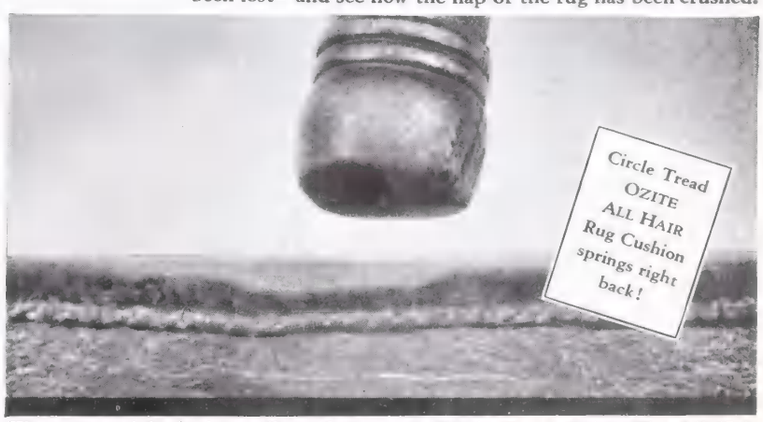
This weighted chair showed in 24 hours why you should insist on an all hair rug cushion!



Facts and photos from independent tests by The Hotel Monthly, Chicago



A weighted chair, after 24 hours, left a *permanent* hard spot in this Jute* Rug Pad. All cushioning action and softness has been lost—and see how the nap of the rug has been crushed.



The same weight had no effect whatever on Circle Tread Ozite. The All Hair Ozite springs right back to its original thickness—stays soft and resilient under *any* pressure—never packs down. Note that the rug nap was not crushed.

Before you buy a rug cushion—*ask what it's made of!* And be wary of rug pads not made of ALL HAIR because only too often these "bargain pads" pack down in hard lumps that actually make rugs *wear out sooner.*

Genuine Circle Tread Ozite is *guaranteed* ALL HAIR—never adulterated with substitute materials. That's why genuine Ozite makes rugs wear two to three times as long—why it is guaranteed to STAY soft and springy as long as you live.

Insist on Genuine Circle Tread Ozite. It is the quality you can absolutely trust—and you can identify it easily by the Circle Tread Design and the name OZITE in the fabric.

Circle Tread Ozite is made in 3 weights. Permanently Mothproofed. Ozonized. Sold and recommended everywhere.

*Jute is a vegetable fibre and is no more to be compared with Hair than a straw mattress with a Hair mattress. Jute (often *dyed* to *look* like hair) is extensively used in so-called "cheap" rug pads. Don't be misled—insist on getting an All-Hair Cushion.



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GUARANTEED Good Housekeeping Magazine

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Please send me FREE sample of CIRCLE TREAD OZITE Rug Cushion—and free booklet, "How to Take Care of Your Rugs and Carpets."

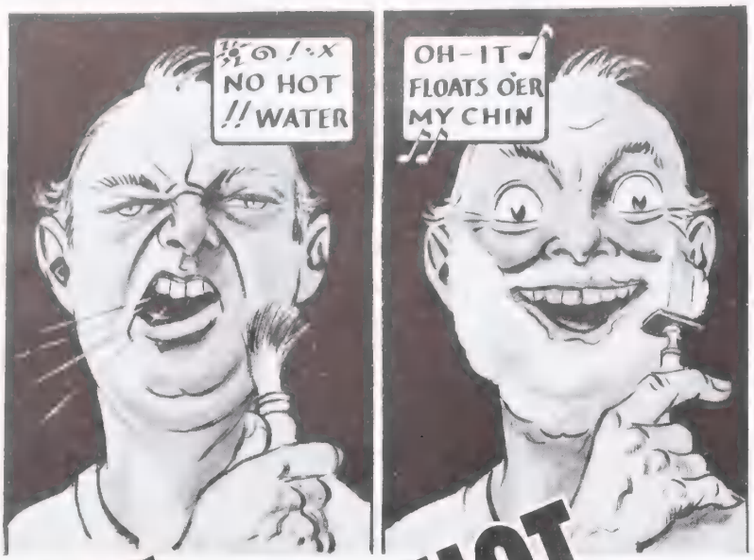
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What happens when you turn this faucet?



HOT WORDS..OR HOT WATER

Here's what you get with out-of-date heating arrangements and tanks that rust:

Hit-or-miss hot water service. Cool when you need it most, always demanding attention.

Dirty-looking, discolored water—unpleasant to use and bad for linens—from a rust-encrusted tank.

The constant fear that something may go wrong.

A tank that rusts soon "busts". One leak follows another. Replacing such a tank is almost as expensive as buying a new heater.

Here's what you get with an automatic electric water heater with a Monel tank:

All the hot water you want—all day long—without ever giving it a thought.

Fresh CLEAN inviting hot water from a sanitary, rust-proof Monel tank. Safe to use in cooking.

The safety, efficiency, and low cost of electric operation.

A tank that never rusts out. Rust-proof Monel tanks are guaranteed for 20 years. And their "life" expectancy is far longer than that.



Why deprive your family of the joy and comfort of automatic hot water a week longer? The leading manufacturers of electric water heaters are now offering new models with Whitehead* Monel tanks on extremely liberal terms. A few dollars down and a few cents a day brings this luxury to your home. Ask your electric light company or Electrical Dealer for prices. And for long life and complete satisfaction, make sure your water heater—no matter what type or make you buy—has a Whitehead Monel tank.

*Reg. U. S. Pat. Off.

Whitehead

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300 Hudson Street, New York, N. Y.
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glass wool) that is placed between the rafters or attic floor joists; and reflective insulation (usually aluminum foil, tacked to the rafters or attic floor joists). The question of whether to place insulation in the roof proper or in the attic floor depends upon whether or not the attic is to be heated and used. If the attic is to be used, insulate the roof. If not, insulate the attic floor. But, in any case, be sure to provide windows or louvers to ventilate the attic.

PLEASE TELL ME

CONTINUED FROM PAGE 96

Ordinarily this occurs only after nightfall, and even then cannot always be counted upon. Full air conditioning includes four services: 1) temperature control, requiring heating and refrigerating units; 2) cleaning the air, by means of filters; 3) humidity control, by sprays; 4) delivery of air to points of use, by means of fans and ducts. As you can see from this analysis, the use of fans would furnish one of these four services.

? WASHABLE PAINT

My painter says that both oil paint and casein paint are washable. Is this correct, and if so, what is the difference between the two?

A. Paint consists of two major elements: the *vehicle*, which is the fluid portion, and the *pigment*, finely ground particles giving color and durability to the paint. Oil paint contains oil as a vehicle, usually linseed oil, with lead or zinc pigments. In the case of casein paint, however, the vehicle is water. Ground casein and slaked lime are the other ingredients, and the mixture when dry is fairly stable, and may be washed to some extent. But it can hardly be considered to be as waterproof as oil paint.

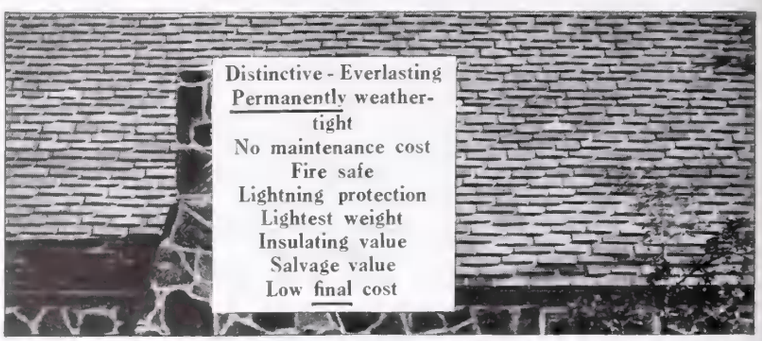
? WINDOW GLASS

We want to glaze a cottage which we don't expect to keep for more than one more season. What grade of glass would be most suitable?

A. The cheapest type of window glass is the kind known as "cylinder" or "sheet" glass, because of the method used in its manufacture. The Federal Government grades cylinder glass into three

Only a KENMAR COPPER ROOF

combines all these features:



Kenmar Copper Shingles set new standards in residential roofing and re-roofing. This modern material gives you all the age-old advantages of copper—plus new ease of application, architectural flexibility and beauty. A Kenmar Copper Roof will give your home unquestioned distinction, as copper cannot be imitated. And back of Kenmar's distinctive beauty is a lifetime of carefree, economical service and protection.



WRITE FOR NEW BOOKLET

We have just published a new booklet on Kenmar Copper Roofs—with detailed information for owners, architects, contractors, roofers.

In writing for booklet, please state *when* you are building or re-roofing and tell us character, etc., of your house.

Phone to Find WHO SELLS IT See LAST PAGE

The New Haven Copper Co.
MANUFACTURERS OF SHEET COPPER SINCE 1849
Seymour, Conn.



LEARN FROM A WET SPONGE . . . WHY YOU NEED *MOISTURE-SEALED* INSULATION

You know that a sponge, even though made of waterproof material, easily picks up and holds moisture and water. Be sure the insulation which you select will not act like a sponge within the walls of your house—for moisture ruins insulation efficiency.

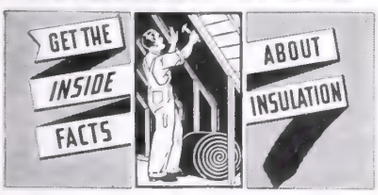
Balsam-Wool is DOUBLE-SEALED . . . doubly guarded from condensing moisture by a waterproof covering. This covering also renders it windproof, and provides a positive means of application that prevents settling. And, of course, Balsam-Wool is highly fire-resistant and termite-treated. No wonder you get PERMANENT comfort and protection from Balsam-Wool!



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You can insulate the attic of your present home with Balsam-Wool under a *money-back* guarantee of satisfaction. For fuel savings as high as 20% next winter, have the work done NOW. Application is quick and easy; cost is amazingly low. Mail the coupon!

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Gentlemen: Please send me further details on Balsam-Wool DOUBLE-SEALED Insulation.

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groups, according to the number of defects. Grade AA is the best, and is used chiefly for picture framing. Grade A is the next best, and is found in most better class buildings. Grade B, the third and lowest, is used for cheap residences, factories, basements, and the like. If you plan to give up your cottage in the near future, you probably don't want to spend any more than you have to at present. Grade B, therefore, is your logical choice for the glass.

? GARAGE FLOOR

My garage is too large for our present requirements, and I'd like to partition off part of it for other use. I've bought some wood block flooring from a demolished building, but I don't know how to apply it over the present floor of the garage, which is concrete. Is any special method necessary?

A. The method is very simple. All you need do is to coat the garage floor with a pitch or asphalt binder, and lay the wood blocks as though they were brick. Fill the joints with the same binder material. If the blocks are of yellow pine, it would be wise to make sure that they are well impregnated with creosote before using them.

THE PRACTICAL GARDENER

BRACKEN FOR FLOWER ARRANGEMENTS. Those gardeners who need green for their flower arrangements, or who want to cover dry and unsightly banks in their gardens, might use with excellent results the rather despised Bracken, *Pteris aquilina*.

If once established and allowed to spread at will it may easily become somewhat of a pest, as it multiplies by means of runners and grows rapidly, making dense thickets in a very short time. If controlled, however, and there is no need to permit its spread beyond proper bounds, it is a charmingly graceful addition to many kinds of flower arrangements, and a bank of its waxing fronds is an attractive sight.

The smaller, more delicate fronds take the place of the very fragile Maidenhair, and the coarser ones may be used excellently with larger, heavier flowers. Like many other plants that are comparatively common we fail to appreciate its decorative qualities and its artistic possibilities in flower arrangement.

—MARGARET G. LUNDY.
WILLIAMSPORT, PA.



Look for this identifying seal of guarantee (actual size) when buying Venetian Blinds.

GUILD MADE VENETIAN BLINDS

Add Personality to Window Decoration

. . . and your Venetian Blinds should have that tailored look which is only possible when custom built to fit your windows. Then too, the selection of color of slats and tapes to harmonize with your room decoration will add a charm that can be achieved in no other way.

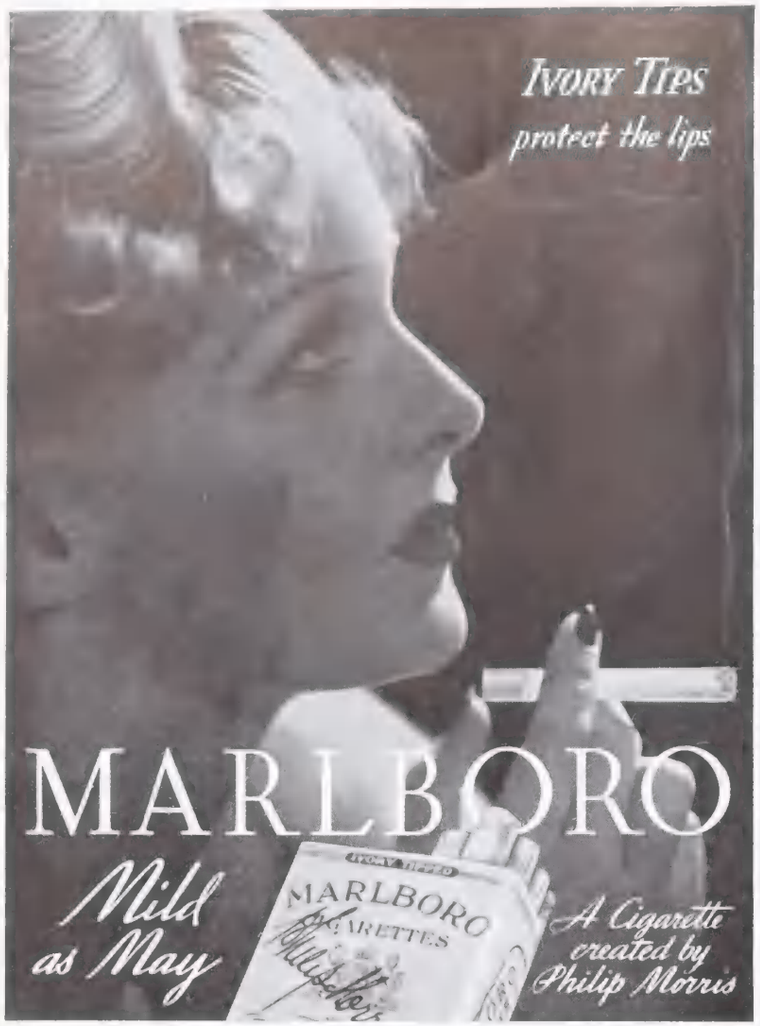
The "Seal of Guarantee" on Blinds made by members of the National Venetian Blind Guild is a guarantee of highest quality.

For specific information for Venetian Blinds that are made to measure to fit your windows, in a wide range of color combinations, write to the Managing Director at Guild Headquarters.

NATIONAL VENETIAN BLIND GUILD

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Terminal Tower, Cleveland, Ohio





The atmosphere of the Hunt Bar in the Lombardy Hotel at 111 East 56th Street is pleasantly autumnal, with its waiters attired in pink hunting coats

SCHNALL

FOOD AND DRINK BAR

THE Lombardy Bar, above, has a particularly pleasant atmosphere of its own, partly due to the informality of its pine-paneled walls, with their glowing patina, and partly to the excellent ministrations of its maître d'hotel, Mr. René. On Sundays, from noon on, the Hunt Breakfast is a special tradition at the Lombardy—and it's a good place to remember on Sunday mornings, for the food is just the kind you want for breakfast-lunch, there is good entertainment which doesn't intrude itself violently, and the waiters in their pink hunting coats are entirely in keeping with a bright autumn day.

Behind the bar, Julius reigns supreme, with an imposing background of bartending behind him. He has, as a matter of fact, invented a cocktail which is excellent. We begged the recipe from him, and here it is:

juice of one half a lime
½ teaspoonful of sugar
1 part French Vermouth to 2 parts Three Dagger Rum

This should be shaken very hard, and made with a light rum. As a change occasionally from whiskey cocktails, it is refreshing and unusual. If you have a palate that finds this a little too dry, try adding a bit more sugar.

While we were treasure-hunting for recipes, we asked the chef to tell us how he made the Sauté of Filet of Beef and Kidney, which is one of the best dishes we ever tasted, and is prominent on the menus of the Hunt Breakfasts. This is what he told us:

¾ lb. fine minced tenderloin of beef
½ lb. minced kidneys
2 onions
1 cup fresh sliced mushrooms
3 peeled, diced tomatoes
glass of sherry and a dash of red wine
chopped parsley
brown sauce

Season the beef and the kidneys and fry over a fast fire. Let the suet run off in a colander. Let the onions and mushrooms



simmer slowly in butter. When brown, add the meat and the red wine and sherry. Mix the diced tomatoes and add the brown gravy with the meat in the pan until the proper consistency has been reached (this is a matter of personal taste). Then put a little fresh butter on top, and the chopped parsley. Serve at once.

The chef added a caution: This dish needs to be made quickly. If it is allowed to cook too slowly, the meat will be tough.

Another dish which is a star at the Hunt Breakfasts appealed to us as a welcome change from Sunday mornings at home. It is simply poached eggs with home-made sausage cakes, but, as is the way of chefs, there is a trick to poaching the eggs. They are broken into boiling water, seasoned with a very little vinegar, and allowed to poach for two minutes. Then they are cooled. When it is time to serve them, they are reheated and seasoned, and served on hot toast, with the sausage cakes, which are made out of ground-up shoulder of veal and pork, and seasoned with salt, pepper and—surprisingly—nutmeg.

Either of these dishes would be delicious served either as a Sunday morning late breakfast or as a lunch dish for these crisp fall days when salad, alone and unattended, seems to belong to the hot days of summer but a solid dish is too much for anyone. The filet of beef and kidney would also be a reliable main dish for a Sunday night supper party, with salad and hot rolls and coffee as its accessories.

SUNDAY NIGHT SUPPER. And while we're talking about Sunday night, don't forget those two wonderful stand-bys for buffet suppers—shepherd's pie and meat pie. They both sound very mundane and unimaginative, but actually, met with upon a buffet supper table, they are certain to cause enthusiasm. Shepherd's pie is meat—beef, lamb, kidneys—chopped up and baked with a layer of mashed potatoes over the top. The trick here is *not* to make it with left-over meat, but with fresh cuts that have been bought for the express purpose. It makes just the difference between the watery hash you used to have at school and the really delicious hash you can make if you try. And the other, meat pie, can have every known meat inside it, plus chicken livers, mushrooms, and even baby carrots. Nor is it necessary to make pie crust, for with the ready-made products on the market, it's a matter of a very few moments to make delicious piecrust by adding water to the prepared flour. Be sure, however, if you serve meat pie, that it is highly seasoned. Only in this way is it at its best, and fit to appear at any party.

GIN AND TONIC. Although the official season for long, cold drinks has practically closed, Billy Baxter's Quinine Soda is the sort of thing that goes on forever. Add it to an ounce or so of gin in a tall ice-filled glass, and you have a particularly famous drink—the gin and tonic that Britishers have drunk for generations. The Quinine Soda is supposed to be made from an old East Indian formula, and for this reason has tonic qualities which make it an excellent drink even if you don't mix gin with it. A great many people take it without gin for colds, or to ward off colds before and after hard exercise. And there's another thing you can do with Billy Baxter's Quinine Soda which is a throwback to the days of our grandfathers. Chill it and mix it with very cold milk. This may not sound very palatable in black-and-white, but try it, and you'll be convinced. The one thing to remember here is that both soda and milk should be as cold as possible, for the addition of ice will weaken the drink.

PUMPKINS. Don't let your young scoop the meat out of their jack o'lanterns and throw it away. Make pumpkin pie out of it.

1¼ cups cooked pumpkin	1¼ cups rich milk
1¼ cups Alaga Syrup	1¼ teaspoonfuls cinnamon
¾ teaspoonful salt	1/3 teaspoonful ginger
2 eggs	

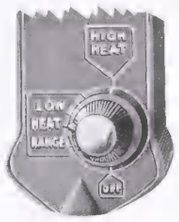
Line a deep pie plate with crust. Combine all the above ingredients, pour into the crust and bake ten minutes at 400°. Then turn down to 350° until custard is firm.

In the pumpkin family are squashes; but try baking them. Just cut the squashes lengthwise, season them and put a dab of butter on top before putting them in the oven.

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572 Madison Avenue New York



Europe in Autumn

PEOPLE who travel in the autumn have a great many advantages. There are, to be sure, many events that they miss; but they also miss crowds of tourists. The autumn travelers are more apt to see countries in a family mood, so to speak, than in the party-manner mood of the tourist season.

If, for instance, you are lucky enough to be able to go to England in October, you'll see an England which is to many people more essentially British than at any other season—even May and June. You'll see the England of the autumn (and mind you don't say "fall" to an Englishman, for unless he's been to America, he won't know what you're talking about). And that means a lot of things you don't get at any other time of the year. If you're in London, it will mean the beginning of the theatrical season; and if you stay over Christmas it will even mean seeing a Pantomime. If you've never seen a Pantomime, you should seize your opportunity, for they are to the British public, old and young, precisely what Kris Kringle and the Christmas Tree are to little Germans. You may have the luck to see Sir James M. Barrie's Peter Pan; but if you don't, whatever dazzling fairy story forms the basis of the Pantomime will delight you with its combination of naïveté and sophistication, its odd mingling of the young and simple and the musical-comedy gaiety.

But before Christmas comes, there are many (*Continued on page* 156)



ITALIAN TOURIST INFORMATION OFFICE

The Piazza San Marco, in Venice, where the pigeons are fed every morning by Italians and foreigners alike



ASSOCIATED BRITISH & IRISH RAILWAYS

In the foreground the Artillery Memorial on Constitution Hill, where London's famous Piccadilly runs past the Park

COMPASS POINTERS



Ski enthusiasts on the snowy slopes of the German mountains at Oberbayern, with the hotel in background



RAILWAYS OF FRANCE

An air view of the celebrated Cathedral at Chartres, one of the oldest and most beautiful in all France

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COMPASS POINTERS

Continued From Page 154

things to make an English autumn memorable. Still in London, there is the Lord Mayor's Show. This august procession takes place in the streets of London in November, with all of the pomp and circumstance of which England is so much a master. It inaugurates the new Lord Mayor of the most important city of the British Isles, and the colors will make you catch your breath and think, as perhaps you did last spring at the Coronation, of the Middle Ages, and Henry the Eighth. Then, of course, there is always the amazingly beautiful Windsor Castle, which is one of the royal residences and is open to the public every day but Friday.

But don't leave England until you have spent some time—even if it's only a week-end—in the country. Fox-hunting starts on November first, and the sight of hounds, fine horses and beautiful horsemanship will be unforgettable. So, too, will the tang of the early November air, the earthy smell of English farm-land, the feeling of pale autumnal sunlight warming the air. After one of these meets, you can go back to your country inn or cheerful fire-lit hotel and consume a Melton Mowbray Pie and English ale feeling like a squire. On your country jaunts, one of the most interesting places to go, and one which may be reached within an hour or so from London by motor, is Miss Ishbel MacDonald's inn, called the Plow. Miss MacDonald bought a very old "pub," rebuilt and redecorated it, and has made it a particularly charming spot. It is in the village of Speen, near Wycomb, and the inn itself nestles in a little valley between wide fields and woods.

To take you further afield, the drive to Bath is enchanting. Bath is a hundred miles from London, so staying the night there and wandering up and down the streets where Jane Austen's characters invariably spent a week or two "in the season" makes a pleasant trip. About seven miles to the London side of Bath is a fascinating village called Corsham, a little off the beaten track, and centuries old. It is built around historic Corsham Court, the ancestral home of Lord Methuen, and most people who have stopped at its inn, the



INTERLUDE

• THERE is smooth graciousness in an autumn crossing, well relished by those who are versed in the fine art of travel. Particularly is this true on French Line ships, where the tradition of grandeur and elegance is so exquisitely blended with the closest attention to every detail which can contribute to comfort and safety.

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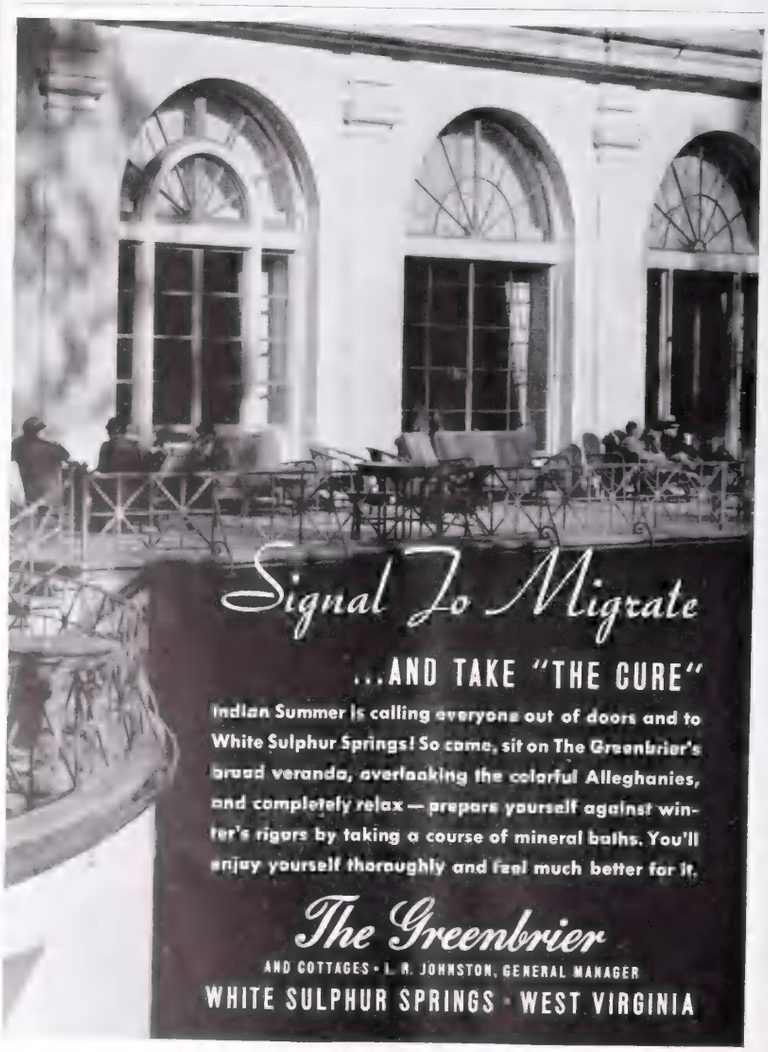
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Back in London, it might be an excellent idea to remember, before you go, that this is the best possible time for the Caledonian Market. With the gradual disappearance of tourists, prices inevitably drop, even in this paradise of bargains, and now is the moment to pick up Sheffield silver and Chelsea ware for amazingly little. In case you are not familiar with the Caledonian market, it should be explained that this is the fair which is held twice weekly —Tuesdays and Saturdays—in a huge cobbled space the size of six or eight city blocks in the Holborn section of London. Here come the little antique dealers, the buyers and sellers of old clothes, old furniture, old bric-à-brac. And in among the worthless articles you are certain to find real treasures. You'll have to do a little bargaining, and you'll have to carry your purchases away in your arms. But it will be worth it. And if you get cold, you can always buy roasted chestnuts from the vendors.

Don't forget, too, before you leave London, that it's easy to get to football matches from London, and that while you may not be used to Rugby, it is still great fun to watch. And if you want real Scotch tweeds and the smartest sweaters in the world, go to Robert Douglas, on Bond Street, where Americans go mad with delight over English wool made into clothes that Americans love.

After you've crossed the Channel and arrived in Paris, there will be a number of things you'll want to do—cocktails in the Ritz Bar, dinner at a typically French restaurant, and if you're feminine, certainly some shopping of the more exhilarating sort. While you're wondering where to go for dinner, here are two suggestions. The Perigourdine, on the Place St. Michel, has really fine food, and if you get the maître d'hotel to give you a table next to the windows, your eyes can gloat lovingly upon the towers of Notre Dame. Or, if you want a tiny place that is noted for its really spectacular hors d'oeuvres, try the Relai de la Belle Aurore, which used to be a coaching inn, and stands on the Marche St. Honore. There are three separate and distinct sets of hors d'oeuvres in this little restaurant, each on its wagon, propelled by a waiter. When you have finished making a choice from the first, go right on to the second and then to



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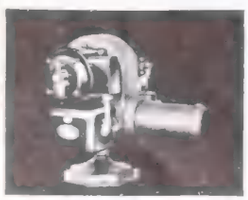
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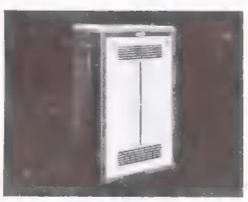
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the third—unless you are forthright enough to have had a regular dinner after the first course of hors d'oeuvres—finishing up with a cup of incomparable coffee.

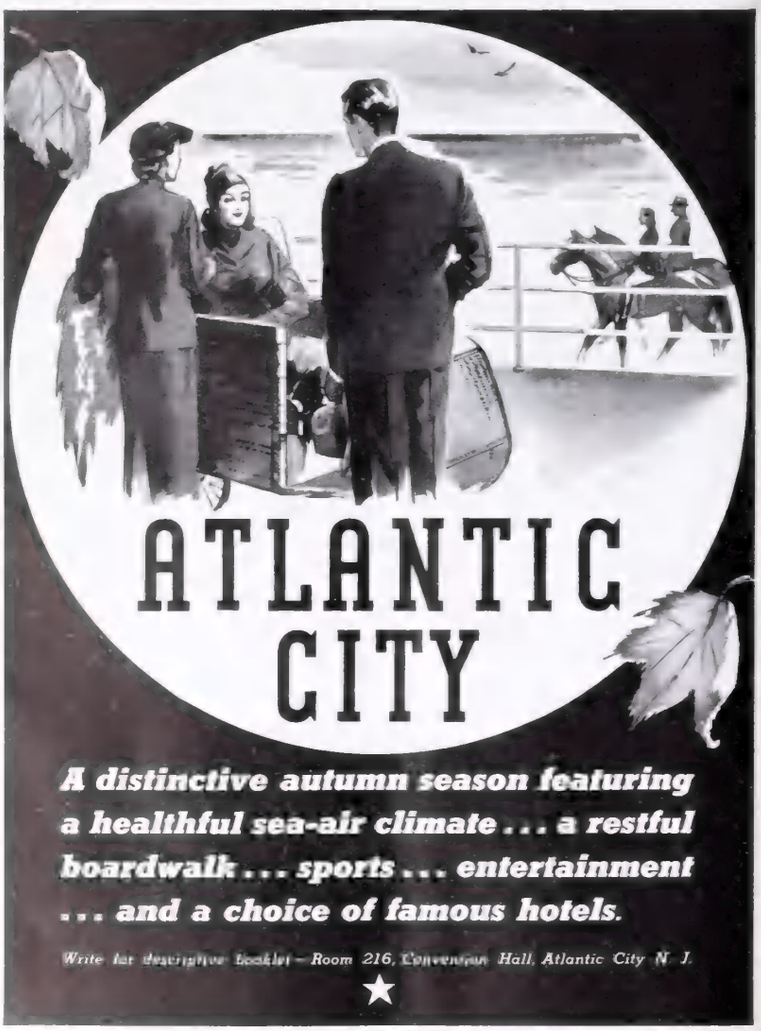
But there's another idea for the first cold months in France, and one that deserves consideration. In just a few hours, you can get, by train, to Auvergne or the Pyrenees, where the skiing and the bobsledding are superb. From Paris to Le Mont-Doré, for instance, or to La Bourboule takes only eight hours, and you are whisked from the urban streets to the snow-clad mountains, where the air is almost visible, so brilliant does it seem.

If you are not spending Christmas in England, probably the next best place to spend it is Germany. The German winter season, with its theatres and music, its balls and costume festivals and its winter sports, is worth being a part of. And here again traveling out of season has its distinct compensations.

The German people have been festival-minded for as far back as they exist. Some of the customs which you see in harvest festivals antedate Christianity by generations, and go back to the time when Bacchus was worshipped along the Rhine and in the great wine districts of southern and western Germany. The old spirit of Bacchus seems still to hang over these festivals. The peasants come in their picturesque native costumes, and in every town and village such merrymaking goes on that a casual visitor is swept along and becomes as jubilant as any of the natives. There is, in fact, a kind of endless chain of harvest festivals throughout Germany.

Then, late in October, there is the Bremen Free Market, and in November the All Saints' Fair in Trier, the colorful Martin's Day Festivals in Düsseldorf and Erfurt, and the famous Leonardi Rides in South Bavaria. And the German Thanksgiving occurs at this time, too, near Hamelin, the town where the Pied Piper played the children into the river Bueckeberg. This Thanksgiving is the German peasants' day of glory, when the nation pays tribute to their work.

And if you want to see German winter sports at their best, go to the mountain districts—the Bavarian Alps, the Black Forest, and the Harz and Riesenberge. At Garmisch-Partenkirchen where the Olympic Games were held, skiing sometimes begins as early as November, to go on until May and even June.



LAWNS

CONTINUED FROM PAGE 93

excellent, for it prefers a heavy, moist soil and shade. This seed can be added to all mixtures, or shaded areas can be resown with it to insure a good stand of grass under shade conditions.

It should be remembered when seeding a shaded area that there is a great deal of root competition and therefore additional amounts of plant food and moisture will have to be supplied. A fairly good stand of grass can be had in partial shade if these requirements and the proper seed are used. No lawn can be grown under large Maples, Lindens or other fibrous rooted trees. Ground covers for these patches are the only solution and expensive experimentation should be avoided.

Of late there has been a great deal of attention given to the various Bent grasses. These, too, prefer an acid soil and as they are dense, low-growing grasses they form ideal lawns. One of the most serious drawbacks to this type of lawn is the great increase in maintenance. Some of the special strains require close and almost daily cutting, frequent top-dressing, and if neglected present a matted fluffy surface. Then, too, most Bent grasses are subject to such fungus diseases as brown spot. The seed is quite expensive and often the best results are obtained by planting stolons, which are small plants instead of seed. These rapidly spread to form an all-over surface.

For rough places and meadows, or lawn areas that are not to be close-clipped, some of the coarser, rougher grasses can be used. These are generally not too particular about soil and will stand adverse conditions fairly well. Kentucky and Canada Bluegrass, Italian Rye or even Timothy may be used. The last is quite coarse and rather bunchy in growth.

Preparation for seeding. After the topsoil has been put in place the lawn should be carefully raked so that all litter and stones are removed. The area is then rolled. On new lawns it is wise to have the finished grade at least an inch or an inch and a half higher than is desired to allow for the settling that will result when the soil compresses. Roll with a roller weighing about 250 pounds. As a quick germination and spurt of new growth is wanted it is best to apply some quick-acting nitrogenous fertilizer such as sheep manure. This should be spread after the first rolling at the rate of about twenty-five or thirty pounds per thousand square feet. Rake this in and fill up all the depressions left after the first rolling. This is the last chance to refine grades and contours. Roll again thoroughly. The lawn is now all prepared to receive seed.

Seeding. Scatter the seed evenly across the area one way, then go at right angles and reseed so as to get an even distribution. If possible select a windless day. Do not stint on seed, for a close stand of grass grows best and discourages weed growth. After the area is seeded it should be raked with an iron rake and be rolled again.

Fertilizers for new lawns. As most grasses are heavy feeders and are shallow-rooted it is imperative that the top layer of soil be well supplied with available plant food. Soils which are deficient will not grow good grass unless there are frequent top-



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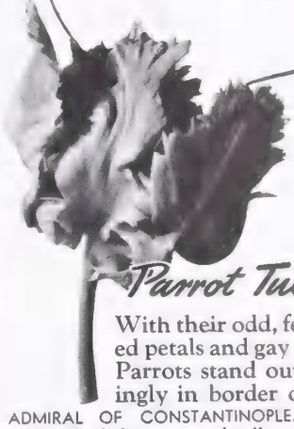
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6 bulbs each of the above 5 varieties (30 in all)	2.75
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25 bulbs each (125 in all)	9.75
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100 bulbs each (500 in all)	35.00

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THE NINE INCH TULIP. A new marvel of the tulip family. Its flame red cup, fully nine inches across, imperiously commands



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250 bulbs, **10.00**

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25 CROCUS, all colors	.65
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25 GRAPE HYACINTHS Heavenly blue	.75
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25 BEDDING HYACINTHS	1.90
25 SINGLE EARLY TULIPS in 5 named varieties	1.75
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25 DARWIN TULIPS in 5 named varieties	1.40
Value separately	11.50

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dressings, a laborious task and an added expense. The most important plant food is nitrogen. This is usually supplied along with the humus-making material if rotted stable manure or spent mushroom soil is used. Extensive lawn grass experiments have shown that the best all around commercial fertilizer is one with a 10-6-4 formula. That is, 10 percent nitrogen, 6 percent phosphoric acid and 4 percent potash. Bone meal is a popular lawn fertilizer, but it should be remembered that it is extremely slow in breaking down. Sheep manure, on the other hand, is extremely active and should be used only as a stimulant. Lime, while not strictly speaking a fertilizer, does help condition some soils, but it should be used sparingly, if at all, on soils where an acid-loving grass is growing. Remember that slightly acid soils are more weed-proof. Such acid-reacting agents as ammonium sulphate can be used to increase acidity and to supply nitrogen. Use sparingly and avoid burning by applying only when the lawn can be thoroughly watered after the application.

Maintenance of new lawns. When the new grass is about three inches high it should be cut. Have the blades of the machine set as high as possible. Without a doubt the new lawn will need some weeding. This depends, of course, on the amount of weed seeds in the topsoil or in the humus-making materials used. In any event there are bound to be some weeds and these must be removed by hand weeding if the young grass is to be given its chance. Marking off the lawn into narrow lanes facilitates this operation and makes it more thorough and systematic.

Watering. If the weather is dry it may be necessary to water. If water has to be applied before the seed has germinated it must be in the form of a very fine spray so as not to wash the seed out. If, on the other hand, there should be a heavy rainfall before the grass germinates it may be necessary to do some reseeding, for the light seeds will undoubtedly wash away and an exceptionally fine stand of grass will be found in all depressions and a very sparse stand elsewhere unless reseeded immediately. After the grass is up it may be watered if the ground appears dry but a single thorough watering is far more beneficial than many light surface sprinkles.

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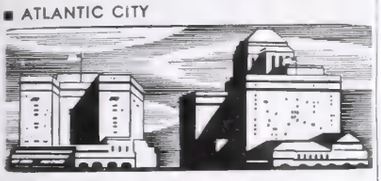
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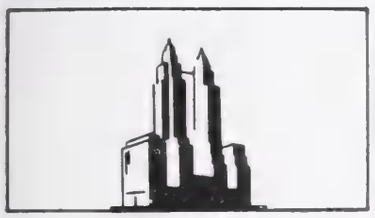
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Lawn sowing in spring. While it has been stated that September is the best time for lawn seeding, it is possible to seed new lawns in March or early April. In such cases the grading and topsoiling should be done in the fall. If for any reason such early seeding is not possible it has been found that the best plan is to forego a lawn the first season. Successive cover crops can be planted to keep the area green and more pleasing in appearance. Cover crops can be dug into the soil when they are seven or eight inches high. Such an operation not only increases the fertility and friability of the soil but it also keeps the weeds under control.

As a matter of fact a much better lawn usually results when seed is sown in the fall on an area that has been cultivated and cover cropped for at least one season. When a new lawn is built on an old field or on cleared ground where there are roots, stubble and weeds it is almost imperative that the soil be cultivated for at least a season to get it into condition.

FINGERTIP FACTS

1. New lawns should be made in early fall. Late September and early October are best.
2. Don't just smooth off the surface. Remove the topsoil and do the grading on the subsoil. Then put the topsoil back, properly mixed with humus-making materials.
3. Don't buy just any seed—not even any good seed. Have your soil analyzed and a study made of your whole lawn area. Then buy a seed mixture that will grow best under those conditions.
4. Fertilize well before planting. Grasses require a great deal of food.
5. When your grass is grown don't cut it short with the mower. Set the blades as high as possible. Then the grass will shade the soil and retain moisture more easily.

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Experienced gardeners know the advantages of fall planting. Nature has prepared the trees, shrubs and perennials for the long winter. Summer's vigor is stored in the roots, and when the plants are moved to your garden, root-growth begins, and continues until the soil is frozen solid. The plants become established and ready to jump into life and bloom when spring's warm days beckon. Roses, evergreens, flowering shrubs, and many of the hardy plants succeed best when moved in autumn.

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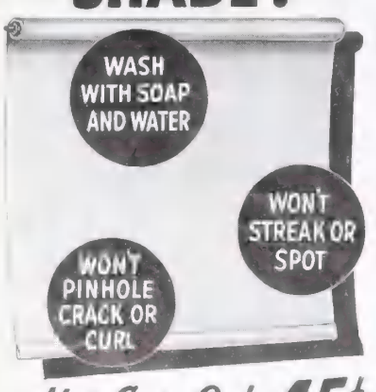
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IVORY-SPONGEABLES: blue-papered walls; furniture, "unfinished Modern" with washable blonde surface; lampshades; Cheveridge stripe upholstery on hassocks and poudreuse stool.

IVORY-TUBBABLES of Fieldcrest fabrics: Talleyrand mohair spreads and chair cover in rosy-rust and beige; Zion net curtains with blue ball trim; Fieldcrest blankets and percale sheets.

BRUSH WITH IVORY SUDS to freshen the taupe toned Chateau Wilton rug by Fieldcrest. "Treat it to safe, gentle Ivory Flakes care for lasting good looks" . . . advises Marshall Field & Co.

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It's no trick
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THE lightness, strength, and luxurious sleeping qualities of Wamsutta *Supercale* make it the ideal sheet for modern airplane travel as well as the favorite of leading hotels, clubs, and the finest homes. Wamsutta *Supercale* sheets are exclusive equipment on these famous air lines:

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SHEETS

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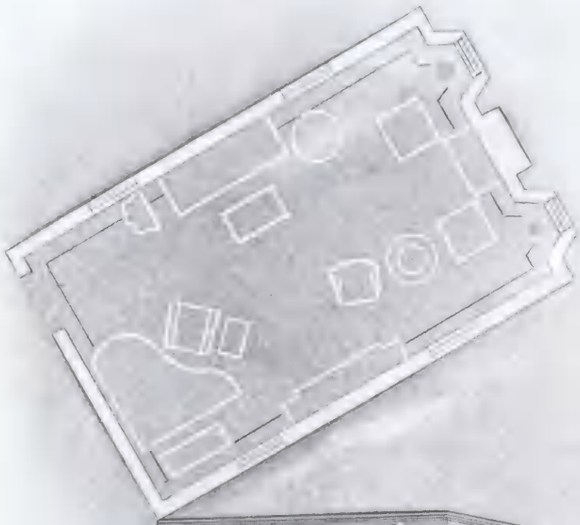
B. ALTMAN & CO.

FIFTH AVENUE NEW YORK

steps leading to a beautiful home . . .



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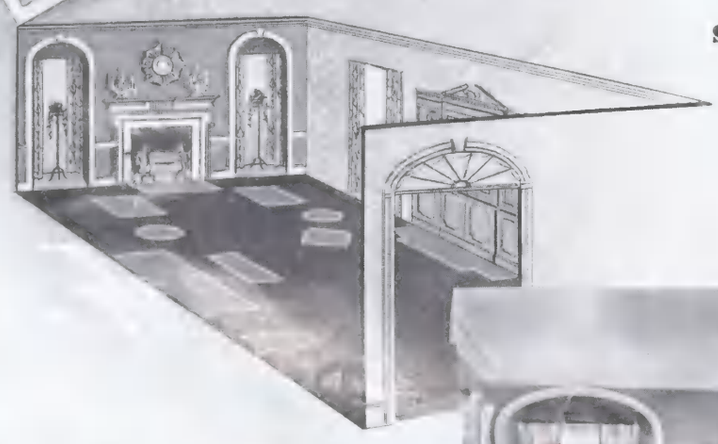


step 1 . . . our Altman decorators sketch a room plan from the blue print you bring us.

step 2 . . . next they prepare a colored model of room to scale, visualizing completed room for you by this bird's eye view.

step 3 . . . then, they actually create your room for you completely decorated as planned.

2



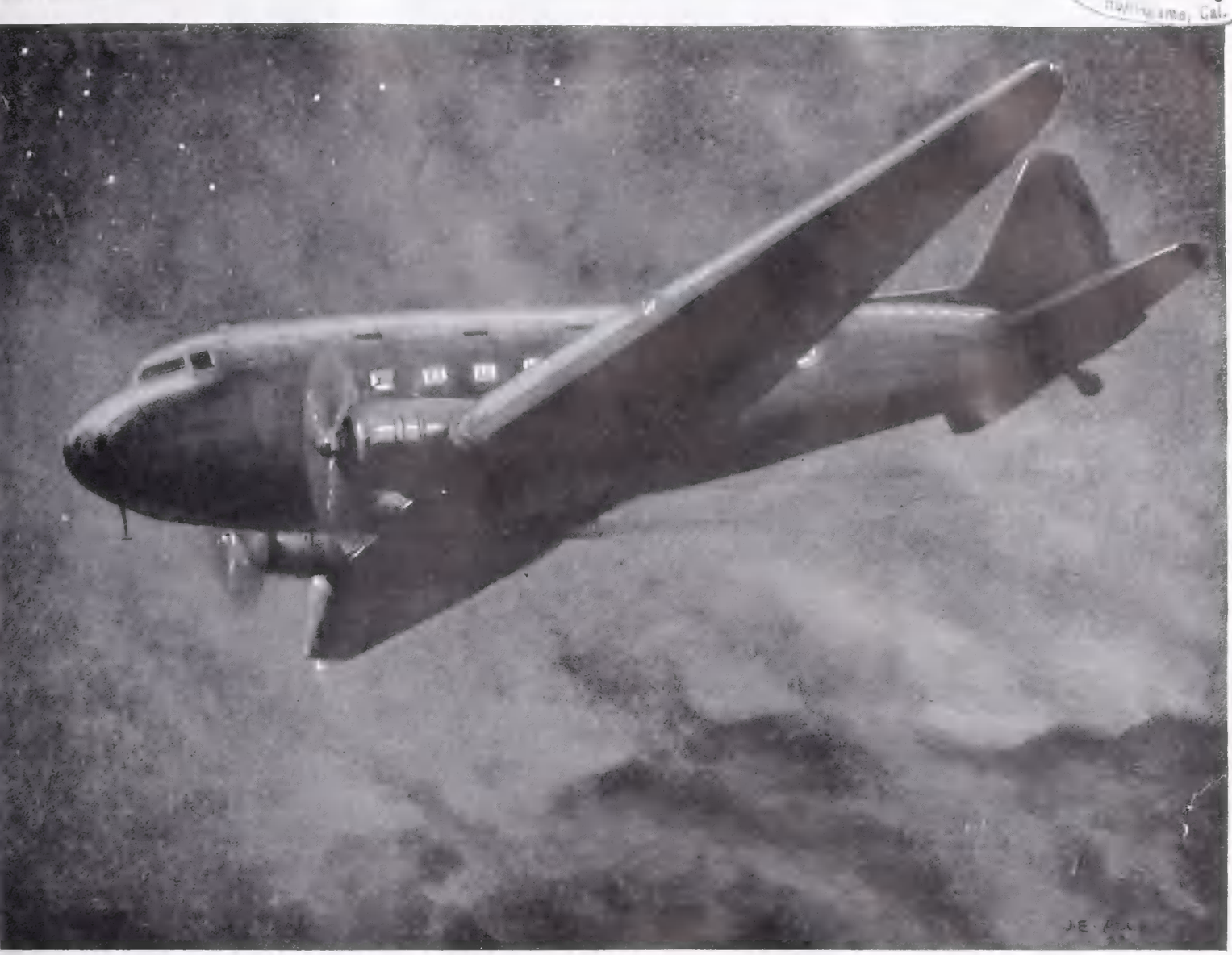
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ORREFORS GLASS ... SUPREME GIFT!

A mermaid appears in the sparkling crystal of this exquisite decanter—$40.00
Generous glasses mold from a square base to a circular top—a dozen, $37.50

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window



IN the mellow gleam of flickering candles crystal candelabra glisten in truly enchanting fashion. Illustrated is one of a lovely pair, well-proportioned and resplendent with sparkling cut prisms. Or, if you wish, you may choose ruby, blue or amber prisms instead of the crystal. Either way—and now comes the pleasant surprise—the price is but $9 the pair. These may be ordered from Jones, McDuffee & Stratton, 367 Boylston Street, Boston.

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Men's Chinese Embroidered Pongee Dressing Gown, natural color. Design in maroon, brown, green, or black. Sizes 38 to 44. Special $15.00

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THERE are only two of you at dinner, yet in come the vegetables looking slightly lost in the center of a dish designed to serve a regular sized family. Now this isn't really necessary, because somebody has had a brilliant idea and designed a vegetable dish that's just exactly the right size to keep portions for two both cozy and warm. In handsome silver plate, these are $13.50 each. Madolin Mapelsden, 825 Lexington Avenue, New York.





HATS AND SHOES ARE ORPHANS ... UNLESS

PITY your poor hats and shoes. There's never a spare corner for them in the usual luggage. Hence, this special hat-and-shoe case of "Chief Oshkosh" duck. Pockets for no less than *six* pairs of shoes. And wide open spaces for hats too. Note the tray for lingerie. This handsome haven for hats and shoes is $50. Matching suitcase (21"), $32.50

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THESE metal shelves will prove a welcome addition to your bathroom, providing extra space for toilet necessities or a place for smart little accessories. These are designed to attach to the window and are equipped with adjustable brackets for that purpose. The one illustrated is $2.50. There's a smaller one with only two shelves for $1.50. They come in white or Pompeian green. John B. Salterini, 322 East 44th Street, New York.

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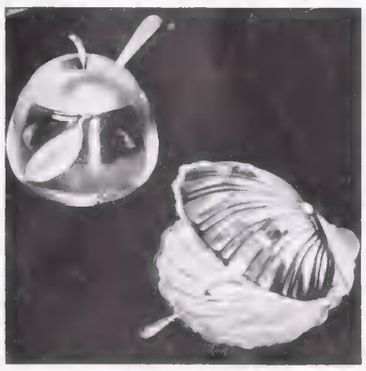
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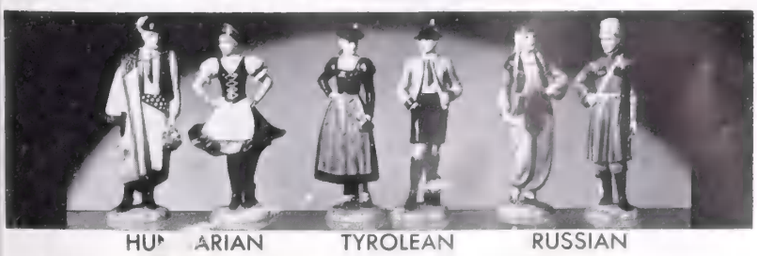
OUR Christmas shopping is going to be easy this year. Because when we found these two items we solved quite a few of our gift problems, including the one to ourself. The intriguing shell, which is for butter or caviar, costs $7.50. It is glass lined and the knife comes with it. The glass apple, for jam or marmalade, with the spoon costs $3. The silver is plated, imported from England. Olga Woolf, Ltd., 509 Madison Avenue, New York.



FOR that friend whose tastes are well-known to you, a picture is always an ideal Christmas gift. At the Metropolitan Museum of Art you will find a varied selection of the famous Jaffé prints—faithful reproductions of masterpieces, complete with all the lovely colors of the originals. They cost only $5, a small sum indeed for a gift of lasting beauty. Write for illustrated catalogue. Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York.



HERE is a gift to delight the heart of almost any woman you know. This set of lingerie cases comes in delicately scented taffeta in shades of pale blue, peach or cream. The flower decorations are beautifully done in trapunto work. A set like this, practically a necessity for travelling, also goes a long way in encouraging the worthy cause of neatness at home. The three pieces complete cost $7.50. Grande Maison de Blanc, 746 Fifth Avenue, New York.



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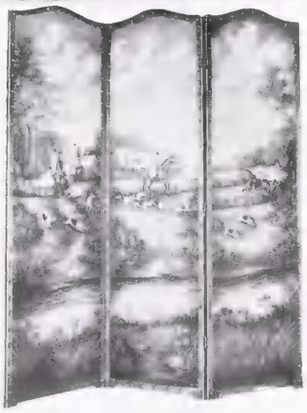
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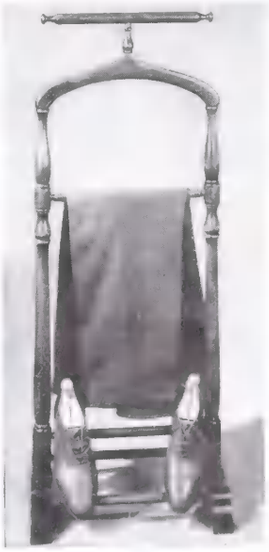


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IN the picture—Christmas cards. Cards bearing the ubiquitous holly. Ah, but this holly is different. This is made of bright green and red feathers! Feathers are the medium in which Mrs. Barrett Smith "paints" and the results are lovely and utterly distinctive. Since it's all done by hand you must put your order in early. The cards are $8.50 a dozen. The engraving, of course, is extra. Order through Howard Pusch, 400 Park Avenue, New York.





TO the cheery glow of an open fir you can add a bit of magic colo that's delightful to behold. Like mos tricks, it's very simple when you know how. In the picture you see som little objects called Enchantacones Take one of these and place it on the burning logs. Soon the flames shine in enchanting shades of blue, green and purple, fascinating and thrilling to watch. $1.25 for a box of ten. From H. A. Bame, 101 Park Avenue, New York.

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SINCE nobody ever had too many glasses, here are some that are the perfect solution to the gift problem. Of fine quality, they have the added virtue of looking much more expensive than they really are. Etched on each is a highly stylized bird who flaunts a tail of extreme but pleasing proportions. You'll find him very attractive. These highball glasses are $1 each and come from Personality Decorating, Inc., 142 East 57th Street, New York.

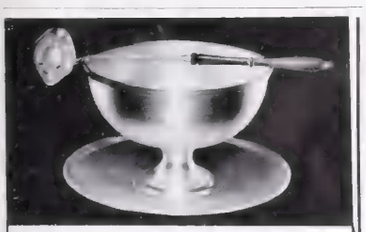




NOW is the time to add to your fireplace accoutrements. Here's the always useful Cape Cod lighter. In this one the bowl is of cast iron and the cover solid brass. It costs $4.95. The old-fashioned trivet has an unusual lyre top in brass, with a black wooden handle and a sturdy wrought iron base. $4.50. Either one or both of these items would add great interest to the fireside and may be had from H. Wiener, 85 Allen Street, New York.

HERE'S a clock with several good points. It comes in clear mirror or in a lovely shade of blue or amber —one of which is bound to fit in with your color scheme. It's a nice size, 4" square on a 5" black glass base, and it's a type that can take its place in practically any room. You may have it with either a mechanical or electrical movement (A. C. only). It's very moderately priced at $7.50 and comes from Reits, 613 Lexington Avenue, New York.



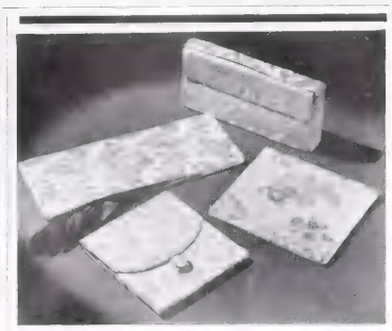


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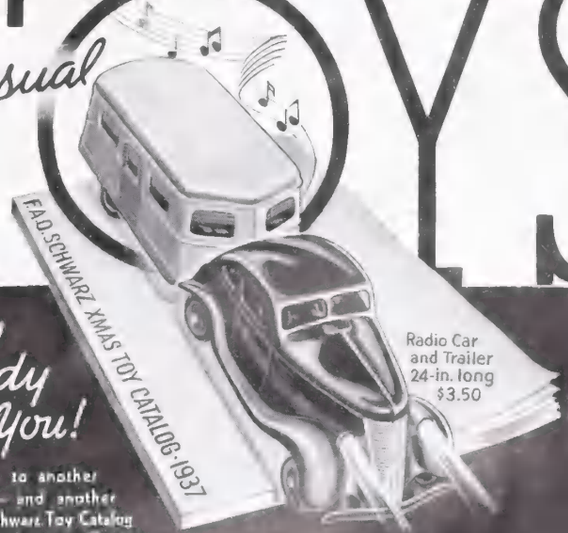
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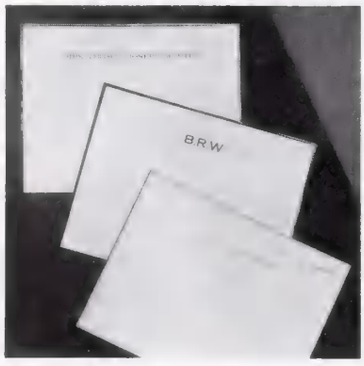
666 Sixth Avenue, New York, N. Y.



BURN, fire, burn. You can give it a good start if your fireplace equipment includes a bellows. One of these in a combination of brass, wood and studded leather is shown here. It is $9.75 and it really works. Another lucky find is this ornamental brass sconce—a really unusual lighting fixture—to lend the pleasant glow of candlelight to your walls. A pair of these costs only $6.50. These come from Adolph Silverstone, 21 Allen Street, New York.



THESE jolly little jars of red lacquer come filled to the rim with nice crunchy crackers. Afterwards you find them gay and decorative for any number of purposes. One holds ginger wafers—delectable with afternoon tea. In the other there are crisp rice wafers whose salty tang adds just the right fillip to a cocktail. The jars stand about five inches high and contain three ounces of crackers. They are $2.50 each. Yamanaka, 680 Fifth Avenue, New York.



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COFFEE SETS

21 Pieces — Fine, thin, translucent china; Gold knobs and handles. An unusual value at $4.50

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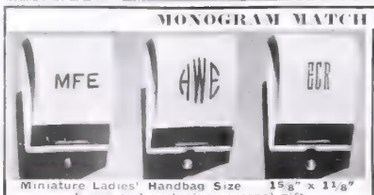
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100 " 5.00 500 " 20.00
1000 for $35.00

Monogrammed in the three styles shown above only. Initials in red, green, gold or black, on any of the following background colors: black, dark blue, silver, gold. Packed in gilt tin hinged Gift Box. Kindly send check with order.

packages of Miniature Match Packs, initials style

packages of Regular size Match Packs, initials style

Color of Monogram Color of paper

Name

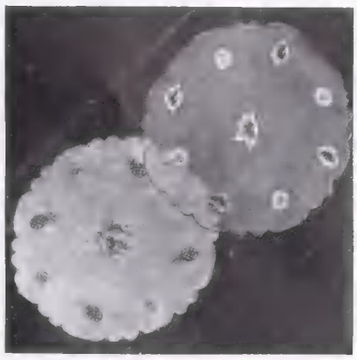
Address City

Print names plainly, underlining initial of last name.

MONOGRAM MATCH COMPANY, NEW YORK 542 Madison Ave. -Tel. Al. 4-7450

window shopping

FINGERBOWL doilies to add a gay final note to a luncheon. Colorful nd charming, these are made of nen or organdie in lovely shades of lue, green, yellow, peach or eggshell. he old-fashioned flowers and fruits re embroidered in bright natural olors. On the linen doilies you may ave either the fruit or the flowers; he dainty organdie ones bear flowers nly. $12 a dozen. They come from éron, Inc., 745 Fifth Avenue, New ork.





THESE unusual plates will add great charm and interest to your supper table. Each one recalls a famous incident from a Dickens tale. On them you will find the well-remembered characters of Little Nell, Mr. Micawber, Oliver Twist and even the Artful Dodger. There are six different scenes, all done in an old-fashioned lustre finish in characteristic and mellow Victorian colors. Only $1 each. Ovington's, 437 Fifth Avenue, New York.

THERE is a great deal in starting the day off right and we defy nyone to be glum once he glimpses his gay little breakfast preserve set. he marmalade is fittingly ensconced a miniature orange; the jam, of ourse, goes into the magnificent pecimen of a strawberry. These are uite tiny (about two inches high) nd with the little white tray cost 1.25. You can get this attractive set rom Evelyn Reed, 524 Madison Ave-ue, New York.





Breakfast for Two

A cheery good morning—a double breakfast set in sunny yellow or soft white lined with turquoise—20 pcs. at $12.50 complete.

Carbone INC

342 BOYLSTON STREET - - - - - - BOSTON, MASS.



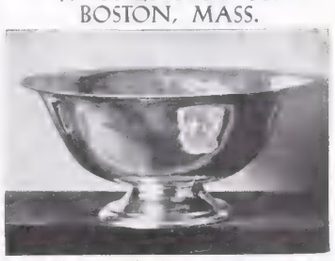
Gifts Men Enjoy
Accessories for Her
Home Decorations
Smart Gifts in Leather
Watches
Diamonds
Silverware
Novelties
Greeting Cards and Wrappings

Shop from your own easy chair this Christmas! America's Oldest Mail Order Gift House offers you quality gifts that are *really different*—ranging from $1 up. We've spent all year gathering them from all over the world for you! Daniel Low's 70-year policy guarantees you satisfaction—or your money back. Two books—120 pages—sent free. Write today! DANIEL LOW & CO., 124 Essex St., Salem, Mass.

A Favorite Gift Choice at GEBELEIN'S

The Shop of the Silversmith

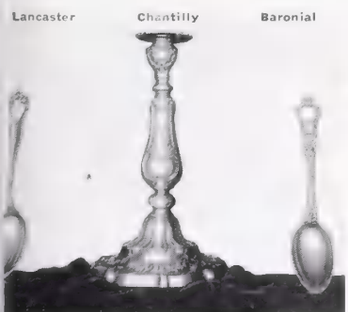
79 CHESTNUT ST. BOSTON, MASS.



This bowl of hammered copper lined with silver, contributes a welcome spot of color to the decorative scheme of any room . . . and serves many useful purposes. Diameter 8¼ ins. Height 4 ins. Special Price $12.50 postpaid.

GEBELEIN COPPER BOWLS are obtainable exclusively at the shop where they are made, in many designs and sizes, priced from $4 to $25. Send for illustrated folder.

Lancaster Chantilly Baronial



Set of four, $250.00

Beautiful set of four Sterling Silver Candlesticks, Chantilly pattern by Gorham, 10¾ inches high, 6¼ inch base; in perfect condition. Cost new, $500.00. Will send on approval.

UNUSUAL OPPORTUNITY

To fill in your inactive and obsolete patterns of flat silver at substantially less than new merchandise. We have accumulated more than two hundred of these patterns, such as:

Bridal Rose	Lily-of-the-Valley
Canterbury	Louis XV
Frontenac	Medici
Georgian	Norfolk
Les Cinq Fleurs	Orange Blossom
Lily	Violet

UNUSUAL SILVER

We have one of the largest stocks of unusual silver in the United States, consisting of Tea services, Coupotes, Pitchers, etc., by America's leading silversmiths, also foreign makers.

Correspondence solicited
Silver sent on approval

JULIUS GOODMAN & SON, Inc.
43 South Main Street
Memphis Tennessee

CALIFORNIA FRUITS
Selected New Crop



SENT ON APPROVAL
10-lb. Family Ass't.
Delicious SUN-RIPE Fruits
Packed in 2 Redwood Boxes

2½ lbs. LARGE WHITE FIGS
2½ lbs. CALIFORNIA DATES
2½ lbs. MAMMOTH PRUNES
2½ lbs. WHITE RAISINS
$3.00 Express Prepaid

Send no money now. Pay me after you taste them. If they are not the most delicious dried fruits ever eaten return them at my expense. **Use coupon below.**

Canoga Farms, R.F.D. 4, Reseda, Calif.

Gentlemen: kindly send me your special family size assortment of SUN RIPE fruits all charges prepaid.

If after sampling the fruits I am not entirely satisfied I will return the rest to you at your expense, or I will send you the $3.00 by return mail.

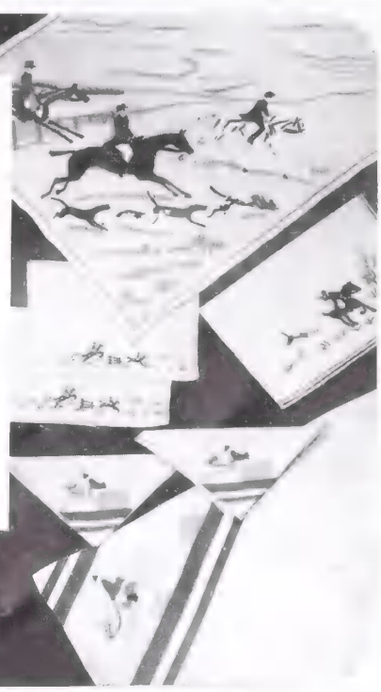
Name
Address
City State
Bank or other reference

If you wish to send check or order I will include free a sample of my delicious DATE-NUTS.

A HUNTING WE DID GO!

Our quarry has always been "the unusual" and these hand embroidered linens, depicting hunting scenes as colorful as old English prints are the result of one of Makanna's most canny chases. Those interested in the Sport of Kings will appreciate the "unusualness" of the Hunt Luncheon Set (17 pieces) at $75 (top), the Breakfast Tray Set $6.50 (bottom), or the cocktail napkins in pastel shades, $7.50 per dozen (center).

"Makanna's for the Unusual!"



Makanna Inc
The Trousseau House of Boston
416 Boylston Street



Perfect Gift. Hand-blown oval salad bowl . . . crystal tinged with wisteria. It measures approximately eight inches across and twelve in length. Perfectly beautiful filled with lettuce hearts. Complete with a Jensen salad set . . . in the Acorn design. A rare and lovely combination for $28. May we send you our new Christmas booklet?

Exhibited throughout the United States

GEORG JENSEN

667 FIFTH AVE. NEW YORK CITY



Bayberry Candles, Burned to the Socket, Bring Luck to the House, and Gold to the Pocket.

Our craftsmen have captured the scent of New England pine groves in these hand made Bayberry Fine Taper Candles

10 inch, $2.50 a pair
13 inch, $3.00 a pair
17 inch, $4.00 a pair

Rodium Candle Holders $3.00 a pair

Antonino Ajello & Bros.

STUDIO
357 E. 124th St., N. Y. C.
WALDORF ASTORIA OFFICE
100 E. 50th St., N. Y. C.
BEVERLY HILLS OFFICE
368 N. Beverly Drive
Beverly Hills, Calif.

METROPOLITAN MUSEUM COLORPRINTS



Palm Tree, Nassau, by Winslow Homer
18 × 12½ inches Price $5.00

Other colorprints in this and smaller sizes are listed in illustrated catalogue sent free on request by The Metropolitan Museum of Art. Fifth Ave. & 82d St., New York, N. Y.



THREE GLISTENING CRYSTAL JARS

Set on a charmingly fashioned tray of a new silvery metal that will not tarnish. Use them for jam, honey and marmalade at breakfast; fill them with relishes later.

$9.75 complete

Postage charges collect.

DANIEL'S DEN
Margaret & Daniels
48 Gloucester Street
BOSTON, MASSACHUSETTS

window shopping



A ROOM isn't really complete without a screen. Aside from its very practical virtues, a beautiful screen serves as a dramatic foil for the rest of your furnishings and does much to emphasize the beauty of your room. At a shop carrying a notable collection, we found this lovely screen of black leather, colorfully decorated. They have many others, of course, including some simply marvelous hunting scenes. Venezian Art Screen Co., 540 Madison Avenue, New York.

FOR that fine healthy glow that comes from a good hard rub under the shower a flexible bath brush like this is just the thing. The brush is attached to a coarsely woven fibre strip with tape hand straps at each end—an ingenious idea which enables you to scrub away with the greatest of ease. A worthy addition to your bath appointments, this comes either with the smart monogram at $2.50 or without at $1.75. Mosse, Inc., 750 Fifth Avenue, New York.





YOUR true coffee addict will welcome this jumbo coffee cup with shouts of joy. Since the first cup is always the best, why not prolong the pleasure? And think how nice it would be, some leisurely Sunday morning, to linger and chat over the grand generous portion of café au lait this cup holds for you. The diameter is 5½ inches and the height 4 inches. $5.50. This comes from Plummer, Ltd., 7 East 35th Street, New York.



In the Old Tradition

Fluted candy dish. Reproduction of old English egg warmer. 7¾" high by 4" in diameter

$13.50

Olga Woolf, LTD.
509 MADISON AVENUE, N. Y.
Plaza 3-1401

"Fifth Avenue" Stationery Reflects Personality
MONOGRAM or NAME and ADDRESS
LIKE DIE ENGRAVING



100 Folded Sheets $2
100 Envelopes

CLUB SIZE 5½ x 6¾. PAPER — Grey Granite Vellum Paper in White Ivory or Grey. LETTERING—Black, Blue, Red Green, Grey, Brown.

FIFTH AVENUE stationery is found in the better homes throughout the World. People who can well afford to pay more prefer it because of its superior quality and low cost. . . .

WHEN ORDERING—State color paper, color marking. With monogram sheets envelopes are plain. Mention initial of last name. Sent postpaid in week. Enclose check or M. O. West of Mississippi add 10%. Write for illustrated portfolio of Xmas gifts, Stationery Monogram playing cards, pencil sets, Xmas cards, etc.

FIFTH AVENUE STATIONERY
505 Fifth Avenue
Dept. "HB" New York

window shopping

THIS brown Tonala ware from Mexico has great informal charm. It is practical, inexpensive and versatile. The divided dish, perfect for serving popcorn and potato chips, is at the same time an ovenproof baking dish. $1. The snack plate to match is only 45c and is also heatproof. For a smart contrast add deep blue glasses (20c) and without a nick in the budget you're all set for a party. Fred Leighton, 15 East 8th Street, New York.



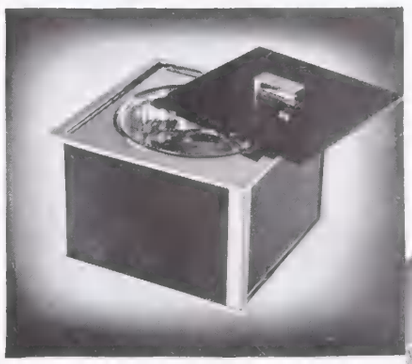


HERE is the perfect gift for your bridge-playing friends. The fine wooden box contains 4 decks of gilt edged cards, 2 score pads, 10 match packs and a suède bridge table cover. They come red, blue, green or black, contrasted to make a gay ensemble. Without monogramming the set costs $5.50; with a 2 or 3 letter monogram $6.50. Allow at least 10 days for monogramming. Indicate clearly the last initial. From Daniel's Den, 48 Gloucester St., Boston.

NEEDLEPOINT bags go on through the years with never failing popularity. But doubly precious is the one you make yourself and in it you'll take great pride of ownership. Here is one of beautiful design, with the center finished in petit point. The rest is left for you to fill in in gros point, which is quite easy and lots of fun to do. The fourteen inch top for the bag is of tortoise shell. Alice Maynard, 558 Madison Avenue, New York.



Let's Make Fall Entertaining Easier



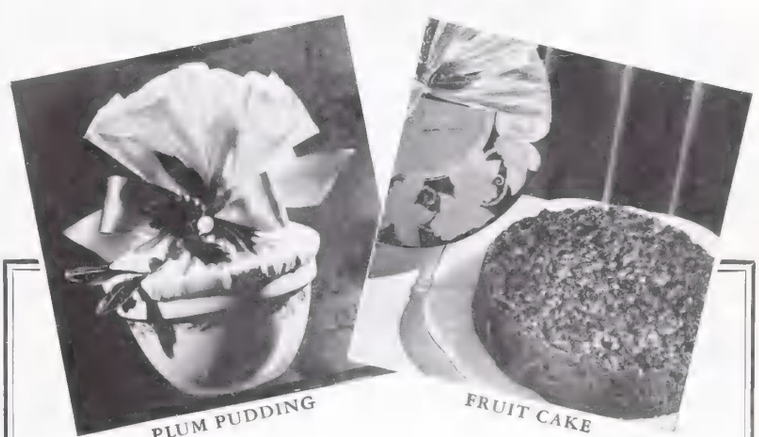
THERMOS ICE TUB—No shortage of ice now! The roomy, genuine thermos lined tub holds a generous supply of ice—keeps it frozen for twenty-four hours. 8¾ x 8¾ x 5¾-inch size of beautiful moonstone glass with gleaming chromium trim $33.00
In black glass $35.00



CAVIAR BUFFETEER—Serves you caviar graciously. Chopped ice encircles the center bowl and keeps one pound of caviar cool—delicious. The attached side servers are ideal for chopped onions and eggs. In a silver-plated frame $29.85

May We Send You Our New Booklet "H"?

HAMMACHER SCHLEMMER
145 EAST 57TH STREET · *Since 1848* · NEW YORK
One block East of Park Avenue



HOLIDAY DESSERTS

Holiday necessities...rich with spices and fine old brandy ...as royal desserts as ever ended a feast. Order some for yourself—some for holiday gifts!

Fruit Cake. In decorated metal box. 1½ lb. $1.50. 3 lb. $3.
Plum Pudding. In decorated china bowl. $1, $1.25, $2, $3.
Schrafft's Chocolates and Home-Made Candies 60c to $2 lb.

DELICIOUSLY
SCHRAFFT'S
Send mail orders to 558 Fifth Avenue, N.Y.

WEATHER VANES!

Hand made



Cock o' the Morn
26" Long
$22.00

Dozens of designs, ball-bearing type, priced completely assembled from $6.00 to $75.00.

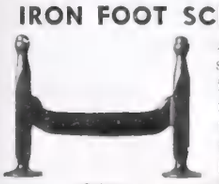
DOOR KNOCKERS!



Spur Knocker
Solid Brass
Price—$5.25

The Door knocker illustrated is only one of many designs available. Beautifully hand finished in brass or iron, priced from $3.25 to $7.50.

IRON FOOT SCRAPERS!



Salem
10" wide—Price $3.50

Authentic designs taken from Colonial 18th Century architecture — ready for installation. $3.50 to $5.25.

Goods shipped C. O. D. . . . with order postpaid
Send 10 . . . mps for Copy of our . . . ustrated Catalog.

KENNE . . LYNCH, INC.
Armorers & Metal Craftsmen
8-14 37th AVE. LONG ISLAND CITY, N. Y.

ACCENT ON YOUTH



Especially at Christmas time is the accent on youth—and these delightful creations supply just the right accent to delight the heart of that little youth you have in mind.

Donkey Dump Cart in wood 1.75 ea.
Tyrolian Doggie—green accessories . 7.00 ea.
Larger Black Doggie—red accessories 11.00 ea.
Sailor and Maid Lamps 7.50 ea.
Bookends (to match (not shown) . . 10.00 pr.

Express Collect

PERSONALITY DECORATING INC.
142 EAST 57th STREET, NEW YORK
Plaza 5-0866

A Gift from

PLUMMER



Unique cocktail glasses, twelve comic bird decoration each different. Oval bowl for convenience of guests with large noses. . . . $36 a doz.

● Gift giving for Christmas will be a pleasure if your selections are made from the largest specialty shop of fine china and glass, known the world over for its exclusive offerings.

Write for new Christmas Gift Catalogue

PLUMMER LTD.

Announce the opening of a

New Branch Store—240 Worth Avenue, Palm Beach

695 Fifth Avenue, N. Y. C. Bet. 54th & 55th Sts.

7 & 9 East 35th Street, N. Y. C. Just East of 5th Ave.



Real Point de Milan Lace luncheon and dinner set for formal and informal occasions. The fashionable hostess will spread her Thanksgiving table with this hand-hemstitched linen set, appliqued with rich Belgian lace. A design of simple refinement.

Service for eight 385

Léron • 745 FIFTH AVENUE • NEW YORK

NEWPORT ~ PARIS • PALM BEACH

window shopping



ONE doesn't have to be a connoisseur to appreciate the outstanding beauty of this sterling silver centerpiece and candelabra. Here the modern silversmith's art rivals that of the past. The original of this centerpiece has been exhibited at both the Metropolitan Museum of Art and the Paris Exposition. An exact duplicate can be yours—a treasure of today and an heirloom of the future. This is from Marshall Field & Company, Chicago.

NOW that you're back in town surrounded by steel and stone instead of trees and flowers, you'll find this centerpiece reminiscent of all the lovely blossoms you culled from your own garden. It is cream colored Italian pottery with flowers of rose, blue or ivory, and leaves of natural green. You can have fun arranging the pieces in any way your own ingenuity may devise. $16 complete. M. A. Buchwalter, Inc., 689 Madison Avenue, New York.





IF you ever ate Madame Poulard's heavenly omelets at Mont St. Michel, you'll remember the fascinating skill with which you saw them cooked. And how even though eggs had never really been your passion you went back again and again for another of these incomparable concoctions. Now, Madame Poulard would scorn an omelet cooked in anything except an iron pan like this. $2.50. Get one from the Bazar Français, 666 Sixth Avenue, New York.

CHIPPENDALE GIRANDOLE SETS



OF SOLID BRASS
WITH WHITE MARBLE BASES

5 inch star cut sparkling crystal prisms, 10 prisms to each candleholder. The candelabra is 15" high and has a spread of 14". The candlesticks are 15" high.

Furnished in polished brass or antique dull finish.

This set is unusual in that both front and back are carved alike

Suitable for the dining room table.

Candelabra Sold Separately $12.50
Candlesticks Sold Separately, pr. 12.50
Set Complete $25.00

Express Collect

We also supply the Basket of Flowers as pictured, Regency Toilet Set, Colonial and Bristol Edge Smoking Sets, at the same price.

Send for our interesting artware catalogue also illustrating our complete line of cutlerys and fireplace accessories.

H. WIENER, 65 Allen St., New York



"Windermere" is truly representative of that exclusive new collection of fine wall papers—"Designs of Today" by THIBAUT.

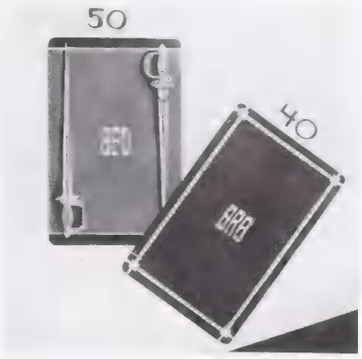
View them at our Service Showroom, or write to Department B-4 for samples.

RICHARD E. THIBAUT INCORPORATED

24 WEST 40TH ST. NEW YORK

window shopping

A NEVER-FAILING supply of bright new cards is the joy of every bridge player. Here are some of fine quality, moderately priced. Both the plain style (#40) and the sword design (#50) come packed in attractive boxes and cost $3.60 for six decks, if each deck is monogrammed with the same initials. Two decks, only $1.80. Be sure to send your remittance along with your order. Fifth Avenue Stationers, 505 Fifth Avenue, New York.





WHEN you see and lift these Wagner Ware utensils, you'll want to throw out all your old ones and start a new set immediately. They're made of a new alloy called Magnalite, which will give years of service and retain its lustre and beauty indefinitely. Heat is absorbed instantly and the food kept at even temperature, which brings out its finest flavor. These smartly designed utensils will be found at Macy's, Broadway at 34th Street, New York.

TO MEET the problem of what to send your Thanksgiving hostess, Schrafft's have put a number of their outstanding products into one basket. In it you'll find orange marmalade, currant, mint and guava jelly, strawberry preserves, Texas figs, chili sauce, butterscotch sauce and watermelon pickle. All very festive in a raffia basket tied with a big blue bow, this is $3.75 at any of their stores. Mail orders go to 556 Fifth Avenue, New York.



MARK CROSS
ENGLAND



BLONDE OSTRICH

Three smart accessories for his dresser or his travels . . . all in the new, and *very* striking, light tone of ostrich leather which we've christened "blonde". The dresser box, for collars, handkerchiefs and gloves, $26.50. The clothes and hat brush set, $14.50. The tie case, $16.50.

Mail orders promptly attended to

MARK CROSS

Fifth Avenue at 52nd, New York

DISTINCTIVE GLASSWARE



For the sparkling glow that fine liquors give to the palate, you should have dazzling, sparkling, hand-cut, lead rock crystal bottles that will do the same to the eye. Height 9½". Unusual in Value.

Left: $7.50 Right: $10.00

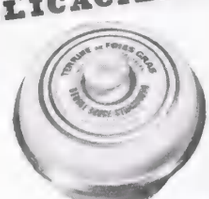
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REITS

613 LEXINGTON AVE.-N.Y.

Ready to Serve
DELICACIES



What could be more appropriate than to serve Paté in the original crock at your next party? In terrine to serve 5 to 6 persons $1.95

(Numerous other sizes)

Other Vendôme Specialties

Fresh Russian Caviar.....lb. 14.00
Edam Cheese in Sauternes..8 oz. .85
Genuine Smithfield Va. Ham Whole hams, 6 to 10 lbs....lb. 1.00
Sliced.....lb. 1.50
Brandied Plums or Pears...pt. jar 1.25
(plus postage)

Write for Catalogue B

Vendôme
The Recognized Caviar Specialists
16 East 47th Street New York
Wickersham 2-2224

People with Gift Problems
APPLY HERE!



WHY be harassed and harried, this Christmas! Why give humdrum gifts! Send for this new gift book (off the press early in November) and see all the unusual answers you get to every one of your gift problems. Reserve your copy now the demand is always heavy.

Please send me your Gift Book (H) when issued.

Name.....

Address.....

HAMMACHER SCHLEMMER

145 EAST 57TH STREET · *Since 1848* · NEW YORK



Royal Doulton. John Peel Jug, 1 qt. $5.00. Dick Turpin Jug, 5 oz. $3.00. Cigarette holder Old Charley. $3.00.



Electric world time clock with important world locations. Telechron self-starting. AC only. 6⅜" sq. $7.50.



A most attractive hand-forged aluminum casserole with Pyrex glass lining. 1½ qt. capacity. $10.00.



Set of eight imported china after-dinner coffee cups and saucers, each of a different color. $7.50.

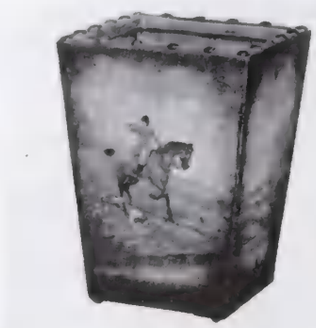
WORLDLY GIFTS

OVINGTON'S has gathered in a rich harvest of gifts—gifts for the brides of autumn—gifts for friends—gifts for your own happy home.

OVINGTON'S

FIFTH AVENUE AT 39th STREET, NEW YORK

window shopping



NOW that you're settled in your new home and all the major problems solved, you'll have time to think of the smaller accessories. Waste baskets, for instance. And don't forget that your waste basket should be just as fine as the rest of your furnishings. Here's one that deserves your consideration. Real leather, with a beautifully painted hunting scene, this is priced at $25. From Venezian Art Screen Co., Inc., 540 Madison Avenue, New York.

ALWAYS appealing, French tôle has the happy faculty of fitting into rooms of almost any period. Here's a lovely cigarette box and two matching ash trays, hand-painted with jonquils on a black ground or roses on green. They are $12.50 the set. Table lighters to match cost $10. This shop also has a fine selection of colorful tôle serving trays in various shapes. The one shown is $12.50. Alfred Orlik, 395 Madison Avenue, New York.





FROM the series "Treasures of Art" we show you the book "Dutch Flower Pieces." This contains eight gorgeous color prints, all by famous artists and all extremely beautiful in both detail and coloring. This is not only a fine addition to your library but your thrifty Dutch instinct will tell you that here for the small sum of $2.50 you get eight lovely pictures well worth framing. The Studio Publications, Inc., 381 Fourth Avenue, New York.

HAND QUILTED GIFTS



Eleanor Beard INC.
745 FIFTH AVENUE, NEW YORK
620 MICHIGAN AVENUE, CHICAGO

STUDIO: HARDINSBURG, KY.
SHOP: 1951 DEERWOOD AVE. LOUISVILLE, KY.

OTHER SHOPS IN
PASADENA SANTA BARBARA
CLEVELAND MINNEAPOLIS
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AMERICAN PORCELAIN

. . . chalk white with cord motif in relief.

Lamp	$30.00
White silk shade	$16.00
Flower pot or vase	$ 5.00

RENA ROSENTHAL, INC.
485 Madison Ave. (at 52nd St.) New York



THANKSGIVING SPECIALS

Fresh Russian Beluga Caviar lb. 14.00
Smithfield Va. Hams, 6 to 9 lbs. lb. 1.50
Cooked, glaced and boneless.
Easy to slice—easy to serve.
Preiselbeeren—a real item! 38 oz. tin .70
Delicious with Va. ham & meats.
Salted Nuts, 4 kinds to the pound lb. 1.25
Pecans, almonds, cashews, peanuts.
French Roquefort, cured with Sherry 1.25
Creamy and delicious 10 oz. crock

Free delivery in the city.
Postage additional elsewhere.

Write for Catalogue "B"

maison glass
Foreign Table Delicacies
15 East 47th Street New York

BURLINGAME PUBLIC LIBRARY

window shopping

F YOU want to have fun, get one of these paperweights. Tilt one in our hand and watch a snowstorm ake place! It's really fascinating to ee the flakes swirl and settle on the ttle Alpine skier. If you'd rather ook at a sailboat, a snowman, or a astle in the snow, these are available oo. Wonderful for prizes or stocking resents, these cunning paperweights re $1.75 each, postpaid. You order nem from the Yale Barn, New anaan, Connecticut.





WHEN this beautiful mince pie first reached our office it had a narrow escape from destruction. You can't expect people to glimpse a masterpiece like this and still preserve the niceties of etiquette. But we managed to rescue it so it could have its picture taken, and here it is in all its glory. Don't wait for Thanksgiving, order one today. You've got a treat in store. There are four sizes, from $1.25 to $5. Dean's, 22 East 57th Street, New York.

THE Laundry-Kar is a labor saving device so simple and practical we onder no one ever thought of it efore. This rolling stand carries the othes basket in and out of the house nd up and down the clothes lines. hink of the steps and lifting it saves! holds a basket as large as 25x18 ches and folds easily to tuck away closet when not in use. The stand $2. The basket shown costs $1.75. ·wis & Conger, 6th Avenue at 45th reet, New York.



"THE CHRISTMAS TRAIL"



Guide to Christmas Shopping

In this gift catalog are hundreds of articles in a wide range of prices and kinds suitable for men, women and children interested in outdoor life and sports.

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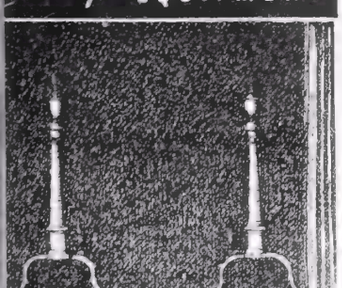
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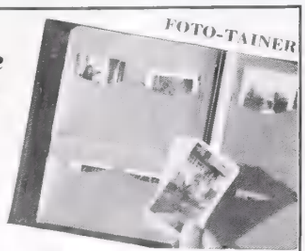
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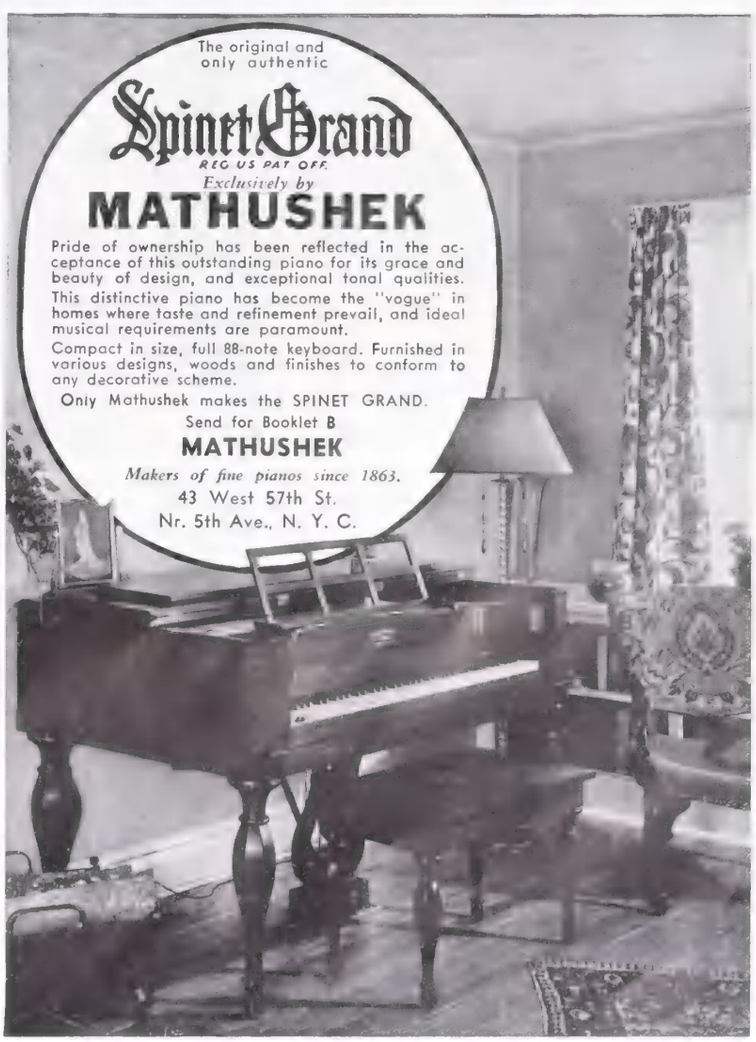
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Below: Jelly Glass and Bottle Covers



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window shopping



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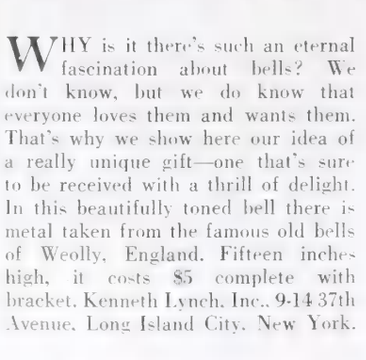


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THIS chunky glass inkwell, though modern as today, somehow manages to convey the charm of an older style. From this your pen is bound to take an added inspiration and even writing checks might become a fairly cheerful task. Whether you have it with a brass top at $10 or with a silver top for $12.50, it's an accessory that will lend smartness and distinction to any desk. You'll find it at Rena Rosenthal, 485 Madison Avenue, New York.

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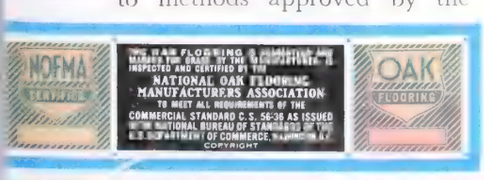
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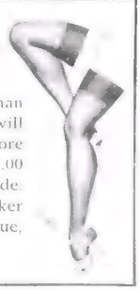
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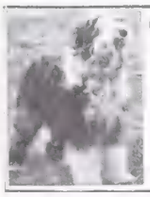


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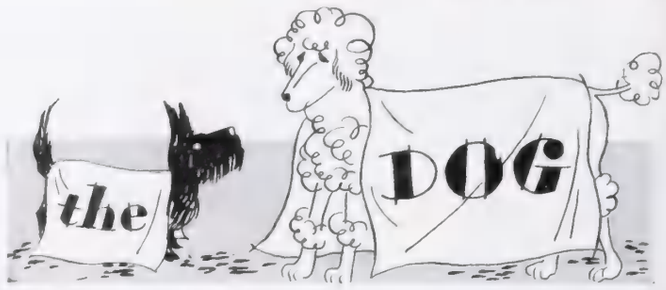


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by HENRY RICHMOND ILSLEY



St. Bernard—Ch. Emir von Waldeck

WORKING DOGS. Included in the working dog group are more distinct breeds than in any other of the six divisions which have been established for show purposes. Roughly they may be sub-divided into dogs that herd sheep and cattle, those that haul or carry burdens and those that guard. Often two or more of these duties are combined. In a previous issue the leading shepherd breeds were discussed and pictured. Many of the oldest and most interesting of all kinds of dogs are embraced in these divisions. Not the least of these is the St. Bernard, named for the Hospice in the Swiss Alps, whose fame is world wide through the stories of their thrilling rescues of lost travelers. But this is only one, and the newest to be developed, of several breeds of Swiss mountain dogs. Then there are the dogs of the North—sled dogs, hunters and guards—heroes of Arctic and Antarctic exploration and romantic tales of the saving of lives.

ST. BERNARDS. While it is supposed that the St. Bernard came to the Hospice about 1660 or 1670, the ancestors of the four species of Swiss mountain dogs now recognized are believed to have been introduced into Switzerland some 2000 years ago by the Roman soldiers. From these descended the present St. Bernard. Stories of their remarkable rescues have made them famous and were an important factor in popularizing them in Europe and in this country. The St. Bernard is a big and powerful dog, standing more than 27 inches at the shoulder. He has a very dense and tough coat, lying smooth. This coat is preferable to the rough in mountain work, as it does not become matted with ice and snow. The rough variety, however, is the more popular in the show ring in this country. In color the coat comes in many shades of red and brindle, combined with white, certain white markings being essential. The St. Bernard is extremely intelligent and is a splendid guard and companion for children.

GREAT PYRENEES. The great dog of the mountains is a newcomer to the American canine family, although the breed is one of the oldest and has a romantic history. He comes from the high slopes of the Pyrenees Mountains and is one of the most massive of modern dogs. Standing over 30 inches at the shoulder and weighing up to 125 pounds, he presents a majestic appearance, with which he combines great intelligence. His white coat, often marked with gray or shades of tan, has a dense fine undercoat almost impervious to the severest weather. For centuries he was the guard dog of the flocks in the Pyrenees and also protector of the estates of French nobility. Unique are the double dew-claws behind and single ones in front. He is one of the most faithful and devoted companions of the canine family.

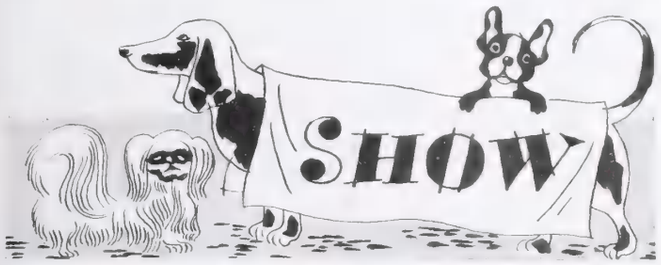


WILLIAM BROWN
Great Pyrenees—Ch. Estat d'Argeles

coming DOG shows

October

October 22-23—Old Dominion Kennel Club of Northern Virginia, Fort Meyer, Va. (Foley Show)
October 23—Worcester County Kennel Club, Worcester, Mass. (Foley Show)
October 23—Boston Terrier Club of Philadelphia, Philadelphia, Pa. (Foley Show)
October 23-24—Treasure Island Kennel Club, Galveston, Texas
October 24—Newark Kennel Club, Newark, N. J. (Foley Show)
October 24—Boston Terrier Club of Buffalo, Buffalo, N. Y.
October 24—Progressive Bulldog Ass'n, Los Angeles, Calif.
October 27-28—Texas Kennel Club, Dallas, Texas
October 30—Mohawk Valley Kennel Club, Schenectady, N. Y. (Foley Show)
October 30-31—Fort Worth Kennel Club, Fort Worth, Tex.



NEWFOUNDLANDS. Whether dogs from the Swiss mountains had a place in the ancestry of the Newfoundland, or whether his progenitors were the Great Pyrenees dogs brought to this side of the Atlantic by Basque fishermen will always remain a mystery. Certainly the foundation stock must have been strong and massive, and it is probable a number of breeds were combined in the development of the dog that is exactly suited to his environment in the rugged Canadian island. He is every inch a working dog, averaging 28 inches at the shoulder and weighing up to 150 pounds. He has been used in Newfoundland and Labrador as a pack animal and to draw carts. He is naturally a water dog, his big webbed feet and great strength making him a tireless swimmer, while his coarse and dense flat coat protect him from the elements. Black is the popular color of the day, although old-time fanciers preferred the white and black combination portrayed on the canvases of Sir Edwin Landseer. The Newfoundland has a wonderful disposition and is the ideal watchdog and companion.



Newfoundland—Ch. Kenmount Laddie

DOBERMANN PINSCHERS. The Dobermann Pinscher was originated in Germany during the latter part of the last century. The breed progressed rapidly in the United States, where it has a wide following. The Dobermann is a dog of medium size, averaging 25 inches in height, compactly built, muscular and powerful. He has a personality all his own, with alertness, fearlessness and energy apparent in his every movement. He is essentially a guard dog, but has been used most successfully in police work, to which he brings intelligence, speed, endurance, courage and an unusually keen nose for trailing.

BERNESE MOUNTAIN DOGS. This variety is the best-known of the four breeds of Swiss mountain dogs. The Bernese is the aristocrat of the four and the only one with a long coat. This type is from the canton of Berne and was formerly used to draw the carts of the basket-weavers. The Bernese is smaller than the St. Bernard, standing 23 to 27 inches. The coat is long, soft and silky. The color is jet black, with brown or deep tan markings. This dog, the largest of the Swiss mountain dogs, is supposed to be the ancestor of the St. Bernard. He stands up to nearly thirty inches and is the so-called draft dog of Switzerland. The Appenzell mountain dog comes from the canton of that name and is a sprightly animal in color and markings similar to the draft dogs, but carries his tail curved over his back. He stands about 19 inches and is used in herding cattle. Smallest of the Swiss dogs is the Entlebuch, named after a river in the canton of Lucerne. This is one of the few breeds in which the puppies are born with only a stump of a tail. He is only 14 to 17 inches in height.



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Dobermann—Ch. Mona v.d. Rheinperle



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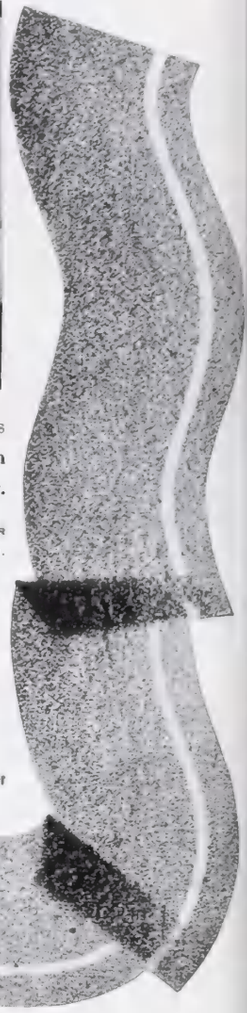


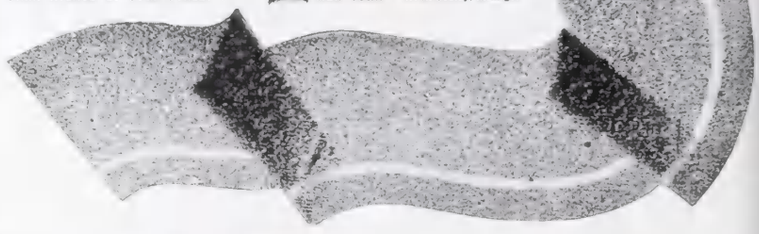
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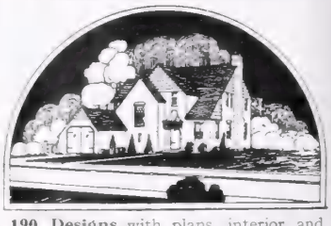
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he Village Green is the center of Wilmot Woods in Scarsdale-Heathcote

WILMOT WOODS

YOU would think as you watch the commuters pouring off the trains in Grand Central any morning that there could be no stone left unturned in Westchester. Someone must surely have made it part of a foundation. And so it is refreshing to come upon such a development as Wilmot Woods, in the Scarsdale-Heathcote section, which is by no means crowded and which its developers say never will be. They have taken care of that, first, by revolving the life of their community around a Village Green (you see a photograph of it at the top of this page) and giving this section in perpetuity to the landholders. Its wandering brook, its quiet pool, its foot bridges and paths leading through towering trees and flowering shrubs will always remain to keep a sense of the country in Wilmot Woods. The builders, Haring and Blumenthal, have kept a unity, too, in the architectural design of the houses they have built for sale. All of them follow Colonial precedent—some frankly, others with a pleasant freedom which gives variety to the scene. They cost from $11,000 to $25,000 and are set on lots of approximately one-quarter to one-third of an acre of landscaped property. There are no fences, incidentally, in Wilmot Woods, so that there will always be a sense of openness about the property. Those who know this part of Westchester recognize how desirable it is from every point of view. First, it is secluded, and seclusion is what commuting New Yorkers want after their nine-to-five tour of duty in the city. But they want accessibility, too, and there is excellent train service on the New York Central at Scarsdale or on the Boston and Westchester at the Scarsdale-Heathcote station. And within not much more than a stone's throw is practically every main motor road into New York.



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NOVEMBER, 1937



E. MEERKAMPER

NEXT MONTH

● December is Christmas month, and all through HOUSE BEAUTIFUL the spirit of Christmas is reflected. Almost the entire staff has been working hard (and having lots of fun) searching for gifts which will be an inspiration to you in making out your lists. There will be a special section in the December issue devoted exclusively to these carefully selected gift suggestions, and they are arranged this year so that one good gift will suggest another. As you think of what John or Joan likes to do, there you will find a bright idea for a gift that they can use in doing just that, whether it is playing, or writing, or reading in bed, or smoking, or eating, or riding a hobby. Gifts galore, and you'll want to give some of them to yourself.

● For greater joy this Christmas, we bring you also the customs and festive decoration from many lands. Quaint, fanciful and gay, you will find in them ideas for making your own home more resplendent for the Christmas season.

● For the more permanent decoration, there are suggestions for several specially selected rooms which will make living merrier the year round. And our Color Chart for December shows smart schemes in deep rich burgundy and the colors that go with it to make the harmonies which you can carry out.

● There are houses, too, which you would like to give yourself for Christmas; and another practical article on planning the house with the children in mind, rather than finding them and their paraphernalia under foot.

KENNETH K. STOWELL
Editor

STEWART BEACH
Associate Editor

HARRY M. DUNLAP
Business Manager

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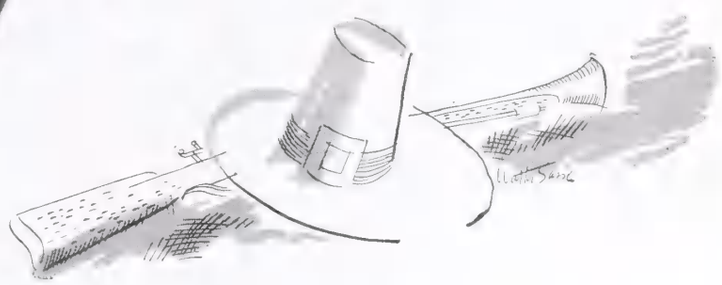
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"To talk of many things;"



of THANKSGIVING . . . There are just two holidays on the year's calendar that center in the home—Thanksgiving and Christmas. The others all can be celebrated equally well anywhere—but Thanksgiving and Christmas are family affairs and are pretty flat and meaningless unless the cousins and the uncles and the aunts gather round the table while grandfather carves. Thanksgiving is a time for reminiscing, for remembering old times and family anecdotes. It is a homecoming time, and all the preparations for it are home tasks, getting the house ready, the cleaning, refurbishing, polishing, festive decorating and just "fixing-up" for the feast.

While our preparations are more elaborate than those of our founding forefathers, our tasks are lighter, thanks to our servant electricity that does the physical work from cleaning to cooking. And we are thankful for that. The thousand other things for which we are thankful you can list for yourself (or read in Presidential proclamations). To the vast majority of Americans Thanksgiving is a time when we are thankful that the home is still our most lasting institution, the family still the unit of society, and that we can celebrate the harvest with our kinfolk.

of CHRISTMAS . . . It just happens, I suppose, that the two home-holidays come so close together: Christmas is only a month after Thanksgiving. November is not too early to begin thinking of Christmas, of the plans for Christmas-week parties, of Christmas trees and wreaths and, most of all, of the spirit of Christmas gifts. I always pity those who make Christmas a chore or a bounden duty instead of getting all the fun and pleasure there is in choosing the appropriate gift for each one on the list. Perfunctory giving takes all the joy out of it, and usually means perfunctory thanks no matter how costly the gift. The gift that shows the giver's thoughtfulness, even though it may be just a clever trifle, brings real Christmas joy to the hearts of both giver and givee. So it's time now to start thinking of those things that will be "just the thing for so-and-so," and now is the time to shop to get them. Don't wait this year till just before Christmas when the stores are jammed and you'll waste time and lose temper waiting and wrangling. Sally forth with your shopping list right after Thanksgiving or even before—why not now? We'll have a special section of helpful gift suggestions in our December number (issued November 20). There we will show gifts you'll want to get right away for some hard-to-please-person, and some that will start your own train of thought in the direction of the perfect gift for each of the others on your list.

of INVESTMENTS . . . We have no thought of becoming investment counsellors in the usual sense of the term, for we couldn't if we would tell you of stocks and bonds or other so-called "securities" to buy. We don't pretend to know which would give the greatest yield; others can tell you that, and they'll tell you in terms of money. But after you have the money it is useless to you unless you invest it in those things which will give you the greatest satisfaction, the most pleasure, the maximum personal usefulness, comfort or convenience. In the final analysis your investments are all good or bad in terms of your personal satisfactions and happiness. Therefore, we feel we are investment counsellors in a true sense in providing suggestions and ideas for the investment of your time and funds in those things that you live with and enjoy every day—your home, the house itself, the atmosphere created by its furnishing, decoration, accessories, and gardens. In them you are making investments in living, in health and comfort and those leisure pursuits that add zest and interest to the daily round. These are your ultimate investments and our objectives and yours are parallel, that each dollar and each hour you invest may return full dividends in the durable satisfactions of a fuller life.

Kenneth K. Stowell



Background FOR DECORATING

IT ISN'T accident that our twentieth century houses should be above the average in beauty. There are touchstones for most successes, and in the case of decoration, there are three: Taste, a knowledge of art and history, and plain common sense.

To the average woman, taste and a knowledge of art and history are apt to sound an alarming combination of qualities. "How shall I go about the decorating and furnishing of my house?" she asks. "I have never studied History of Art, nor taken an interior decorating course in my life." The answer is, you don't have to—unless, of course, you want to be a professional decorator. But a professional decorator can help you more easily or you can go it alone better if you have the background outlined here. You can decorate your home comfortably and with distinction if you have three things: some knowledge of periods and abstract design, taste, native or acquired, and finally plain common sense.

Let us consider the last of these first. In decorating, common sense means the ability to face facts. It doesn't mean only that you know how much money you have to spend on redecorating the guest room, and that you have the moral stamina to stay within it. It means, rather, that you know in a personal, human sense what your house demands to make it livable for *you*. It means that you are able to answer the question: "What best expresses myself, and my mode of life?"

That's the springboard of all successful decoration—the expression of the personality and lives of the people who live in the house. You may be fascinated by modern furniture, and burn to have a streamlined living room, but if you live in an old-fashioned house in a small town, if your husband is a conservative and leaves his pipes around, if your family doesn't go in for sophistication, you won't have ultra-modern decoration—if you're wise. On the other hand, you may be enchanted by Early American. You may adore—theoretically—the coziness of calico and the simplicity of maple. But if you're a woman who buys sleek French clothes, who lives in a city apartment and entertains elaborately and well, wouldn't you look rather astonishing against a Colonial background? And wouldn't you, perhaps, feel a little out of place?

So the first thing to decide when you begin to decorate is: What am I like? What is my family like? And the way to answer that is to ask further questions of yourself: Do we live simply or formally? Do we give parties often? Are they large or small? Are they the go-along-out-in-the-kitchen-and-see-what-you-can-find-in-the-icebox kind, or the white tie and champagne variety? How does the servant problem affect us? Have we children? How many? How old are they? Are they away at school most of the year? What do they like to do best? Are we bridge players, music lovers, dancers, talkers?

What am I like? is an important question. And the reason is that its answers will give you the outline of the pattern to which you will decorate. You will fill the pattern in with taste and knowledge; but you will draw it with common sense. Knowing clearly what your life is like will make you buy furniture and fabrics from the point of view of their function first—which is the only way they should be bought—and more, it will make you arrange your rooms intelligently, livably. Here is a concrete example of what we mean.

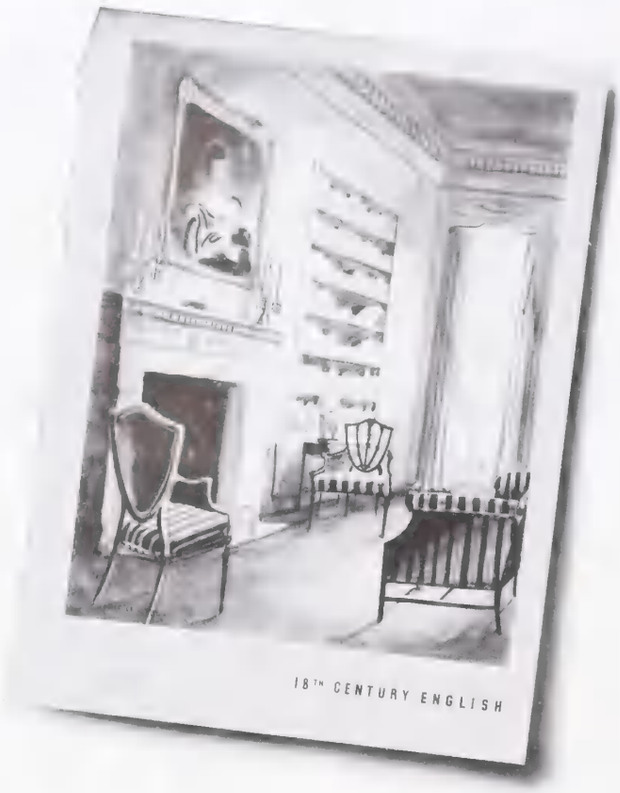
You are decorating your living room, and it is to be, literally, a living room. There is no library, no reception room, no game room. Before you buy so much as a footstool, you ask yourself, What am I like? How do I live? And your answer goes something like this:

My husband smokes a pipe and loves an open fire. He likes to have two or three books beside him constantly. I am the secretary of two committees, and do a good deal of letter-writing besides. We both like to play bridge evenings once or twice a week, and I play at least two afternoons. We seldom have more than six dinner guests at a time, and most often two. When several people do come in of an afternoon or evening it is always most informal.

Then it is obvious that: Your husband needs a table of reasonable size beside his chair with plenty of room for pipes and books. His chair should be permanently beside the fireplace, unless a summer rearrangement gives him more air or a better view. You'll need a desk well placed for light and with lots of pigeonholes. A bridge table would be a necessary purchase; but since it is to be used so constantly, it would be intelligent to get not the usual folding kind, but a handsome card table of mahogany, and set it up as a permanent fixture, perhaps in a window. Your living room should be so arranged that four people can sit and talk comfortably without moving a single piece of furniture; but there should be enough comfortable chairs and sofas in the room so that eight people can spend three or four hours in comfort.

Candlelight on silver. In an old knife box from Arthur Vernay are pearl handled fruit knives, and Fairfax dinner knives and spoons. This and the Queen Anne dish and candelabrum by Gorham, at Black Starr and Frost-Gorham. The rich fabric is Fortuny's

A part, at least, of one's background for decorating may come from absorbing the design, spirit, and ideas which magazines are constantly presenting



All this boils itself down to a list of furniture requirements something like this: 2 upholstered chairs, 2 end tables (at least), coffee table, desk and chair, bridge table and 4 chairs, sofa, loveseat, 2 comfortable side chairs.

If you ask this question of yourself, and apply the answers to every room in the house, you will have got off to a good start in your decoration. So much for common sense. Now we come to the far more intangible quality of taste.

We have said that taste can be native or acquired. Actually, even the surest native good taste sometimes needs the boundaries of tried and true rules to give it security. And for those whose taste is uncertain, these tried and true rules are the first steps in the development of taste. There are in decoration four major divisions: Color, balance, scale and textural harmony. We shall consider them in their order.

COLOR. There are actually only four basic colors, not including black and white, with which it is possible to work. They are yellow, red, blue and green. But the choice of colors you may use is practically limitless, for not only have you every possible shade or tone of the four basic colors, but you have, too, the shades resulting from a mixture of them. Purple, to give one example, combines red and blue. Brown, too, is a mixture of several colors. You can have bluish-green or greenish blue in a hundred different values—intense, pale, medium. And besides all the tones and shades of colors, you have only to gray a clear color to get a whole new range—the "dusty" shades.

When you choose a color for any room, there are two fundamental points to consider. First, the exposure of the room, whether north, south, east or west. And second, the person who is going to occupy it. On the exposure depends the "temperature" of the color you choose. In a north room, for example, where the light is cold, it is dangerous to choose gray, the "cool" shades of blue, and green or white. This is not to say, however, that they should never be used, for there are warm shades even in the cold colors—arrived at by mixing red or yellow or a derivative of them with the paint. But the rule is against cold colors in general. The reverse is naturally true, too: In a room that is flooded with sunshine, be careful how you use yellows and shades of red. You may overheat the room —to the eye at least—and a room that looks hot is not restful, just as a room that looks dim and cold is depressing.

Your second consideration is the person who is to occupy the room. For a boy's bedroom, no one in his right mind would choose pink. And although a room decorated in brown and white might be very smart it would not, in all probability, be an expression of a blonde, blue-eyed young girl. These are perhaps extreme examples but they will serve to illustrate what not to do with color. But if your problem is the decoration of a north bedroom for a blonde girl whose favorite color is blue, then you might solve it by using a wall paper with a blue ground (not a grayed blue, and not too pale) with enough warm rose or yellow to pick up and use in the rest of the room as draperies, bedspreads, dressing table skirts or upholstery.

A good deal has been written and said of the emotional and mental effects of color. We feel, however, that the reaction to color is an individual matter and for this reason it is impossible to lay down any fixed rules. In general, blue is supposed to be soothing, yellow cheerful, red stimulating and exciting, and green restful. Certainly these reactions can be proved in the animal kingdom; and possibly among humans the same reactions hold true in the great majority of cases.



But—because of the minority—this is a time for the question: "What *am* I like?" or better yet, "What *do* I like?" It may be that, far from finding yellow cheerful, your husband finds it merely irritating. And it may be also that green is to one member of your family not only restful but infinitely monotonous. Therefore, after you have considered the room and its exposure, consider the person or people who are going to occupy it, and apply your measuring rod to their tastes.

BALANCE. Balance in a room is a subtle thing, and a necessary one. To test its importance, think back over your sensation when you see a scale balancing, with a weight on one side and the article to be balanced on the other. Do you realize how your eye waits hopefully for the two sides to draw even with each other? And the almost subconscious feeling of relief you feel when they do? That precise set of sensations is what happens when you enter a room that is properly balanced. And by balanced we do not necessarily mean a room arranged with absolute symmetry, for there is a symmetrical balance and an asymmetrical balance. To illustrate symmetrical balance, imagine the wall of a room. There is a fireplace in the center. On either side of the fireplace there is a small loveseat. Beside each loveseat is an identical small table, holding a lamp. Against the wall on each side of the fireplace are bookcases of exactly the same dimensions, equally well filled with books. This is a simple case of symmetrical balance—so simple, in fact, that in actual practice it would be uninteresting.

Now consider the question of asymmetrical balance. This means that for every solid piece of furniture on one side of the fireplace, there must be a piece of furniture or a group which is equal in mass or interest on (*Continued on page* 99)


MODERN


REGENCY


EARLY AMERICAN

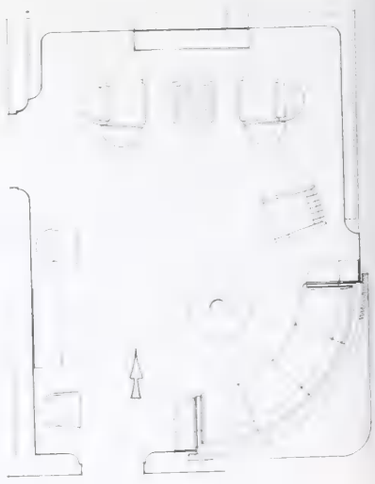

FEDERAL AMERICAN



In this modern room the mirror and window glass are both peach color. This and the room opposite are from the Grosfeld Exhibit of Decorators' Rooms

MIRROR OVER MANTELS

WHEN Paul MacAlister faced the mantel in his modern room with mirror, he used it in a shade of peach. It reflects rosily a room of fawn and suntan, with sudden flashes of blue. This is news: The room's windows are peach glass. Cozy by the hearth are Chinese vermilion chairs flanked by American oak furniture bleached to a fawn color and not to be confused with the horrors which flourished in the great Golden Oak era. Mr. MacAlister, enthusiastic for Americana, uses two chairs (not shown) covered with American tapestry. Lighting takes remarkable advantage of the indirect system, floods the ceiling for reading, comes from a dado in the wall for ordinary use. Concealed spotlights pick up decorative objects. There are even lights in the round table set in the protecting curve of the four-piece conversation sofa. The mantel wall is Flexwood, recessed for a single row of books used decoratively over the soffit lights.



A plan of the MacAlister room. The arrow indicates where the camera was placed to reflect the window

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WHEN Elizabeth Peacock faced the mantel of her English living room with mirror, she painted it in the mood of the cool blue and white Wedgwood scheme of the room. Caught in its depths is the image of fine reproduction furniture. A Sheraton love seat covered with white damask, an apricot satin chair opposite, with a Pembroke table and a white and blue Bristol lamp by its side. On the mantel wall is a Hepplewhite mahogany bookcase, beside it a Queen Anne chair copied from one in a Philadelphia museum. Silhouetted against white French hand-blocked voile curtains are Adam chairs and table. The tea cloth is Mosse's. In such a room as this you drink your tea from fine Spode cups. Both rooms are shown at the Grosfeld Exhibit of Decorators' Rooms.



Fine traditional furniture in Elizabeth Peacock's blue and white room



Another view of the same room shows its mirror mantel with a frosty gray painting, stylized in the mood of the decoration

KINDLY LIGHT

It comes from lamps like these, decorative but chosen strictly upon an efficiency basis. At reading chair, desk, dressing table and bedside they give the right amount of light for seeing without unpleasant glare



To have "kindly light" for reading in a living room you need a table lamp high enough to cast plenty of illumination upon a book or newspaper. This is an old French oil lamp from Lord and Taylor, of porcelain with Empire motifs. The shade is white silk, lined with off-white. It takes two 75-watt bulbs



The living-room lamp at the right is an I. E. S. type. This means that inside the shade there is a diffusing bowl which filters the light and removes glare. The base is of Chinese porcelain with white floral motifs. Shade of white stretched silk lined with off-white. Uses one high-wattage bulb. From Kwong-Yuen



For use on a desk, a copy of an old piano lamp in silver plate. On a swivel so the light can be shifted. Notice how completely the desk is lighted. Lord and Taylor



A modern chromium desk lamp, also on a swivel. Uses a creamy white parchment shade, laced with blue leather and unlined. Lamp and accessories from Rena Rosenthal

LOOK for two things when you buy a lamp: See that it is decorative in itself, appropriate for the room in which it is to be placed. But make sure, too, that it is designed to operate efficiently where you want to use it in the room. A lamp may be very handsome on a table beside a chair. But it will be practically useless unless it is equipped to cast a proper amount of light upon the chair when it is used for reading.

We've dramatized four of the most familiar functions of every-night life in the home with their proper lighting: The chair for reading, the desk for writing or study, the dressing table for make-up, and the bed where you snatch a last half-hour's reading before going to sleep. Each of these situations requires a lamp which is not only decorative but will give enough good quality light to make reading or working possible without straining the eyes.

Half a dozen years ago it was difficult to find lamps of good design which would do their job properly. But the stress on quantity and quality in lighting has hastened their development, made both designers and purchasers conscious of the (*Continued on page* 105)



A dressing table lamp from Lightolier with a crystal base resembling an old candle holder. The shade is white silk, lined with white. For good lighting it is necessary that the lining of all lamps be white or off-white to furnish a good reflective surface. . . . All the furniture used in these settings comes from Charak



Although smaller lamps are ordinarily used on the dressing table their shades must still be dense enough to permit plenty of light without glare. These from Rena Rosenthal have bases of brass. The shades are of rough beige silk stretched over parchment. Each takes one 60-watt bulb. Accessories, Rena Rosenthal



ost bedside lamps are selected without enough con-deration of the distance they must cast light. Here a proper one of fluted crystal. Van Dugteren



This old French oil lamp is one of those salvaged from the remodeling of the French Chamber of Deputies. Lord and Taylor. Bed linen, both photos, Mosse

1. This woodland walk is the natural vista you see from the house on the opposite pag



MATTIE EDWARDS HEWITT

NATURAL PLANTING

by MARGARET O. GOLDSMITH

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2 and 3. Another walk with white birches dominant, and an informal landscaping plan





3

NATURE in the raw is all right for a camping trip, but few of us can take nature straight in a year-round home. Yet outside city and town limits a great many people feel that a house should have its grounds treated in a way that is not formal. How to go about it may be somewhat of a problem, but to me it seems that the start should always be the use of native material instead of the rare horticultural specimens which are so often the basis of landscaping.

Photographs 1 and 3 illustrate how this can be done. The setting is a dense woodland, north of Stamford, owned by Miss Marguerite Jordan, where the ground was strewn with granite boulders left from a glacial flow thousands of years ago. It took courage even to visualize a house in such a wilderness and to plan how to tame the immediate vicinity so that one could drive a car in from the city and live here without always wearing rough clothes. But the landscape architect, Mr. Stanley Underhill, planned the site for the house midway down a slope between an old stone wall and a boggy glen and leveled off this area for a grassy lawn, leaving as roof trees a Tulip Poplar, an Oak and near the front door, which you do not see in the picture, a white Dogwood.

Around the corners of the house after it was built he planted Cinnamon and Ostrich ferns and Highbush Blueberries, which were abundant on the property. Why more people do not make use of our native ferns and this particular shrub, the Highbush Blueberry (*Vaccinum corymbosum*), is a mystery. The habit of growth of both is beautiful beyond measure, and the Blueberry bush turns scarlet with the frost. You can see glimpses of it in the corner of the house where the garage wing leaves a jog for an out-of-door dining terrace next the kitchen door. Ramps of old Chestnut lead down from the lawn to the wild part of the surrounding woods to make the exploring easy. Stone (*Continued on page* 84)



4



5

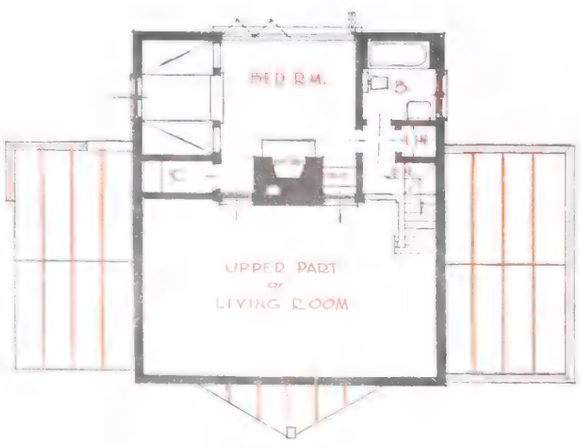
4 and 5. Cedars make a fine allée and, below, Mountain Laurel planted along a climbing path



MAURICE GAUTHIER



MAIN FLOOR



UPPER LEVEL

IN SEASON THE YEAR ROUND

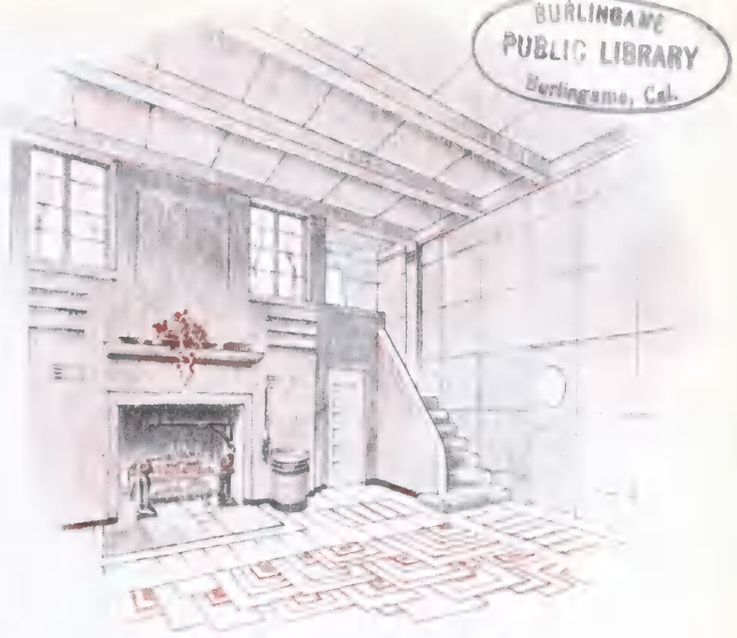
One retreat from town is about all most of us can afford, and generally that one is designed for summer living only. In Northern climates, however, winter seems unnecessarily neglected as a source of special pleasures and relaxation. It is to offset this apparent neglect that we offer you a week-end house in and for winter. We do this, not as a special concession to winter, but to point out that a little forethought, a few more dollars spent in the right way, a more careful selection of location will make any week-end house ideal for any season of the year. Since the snowy season is now upon us, the large drawing above makes its immediate point. The smaller drawing of the other side of the house, below, looks ahead to next summer. The plans at the left reveal the interior as Messrs. McCaffery & Gauthier, architects, designed it for us. On the facing page, the practical story is detailed.



MAURICE GAUTHIER

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WEEK-END *House*

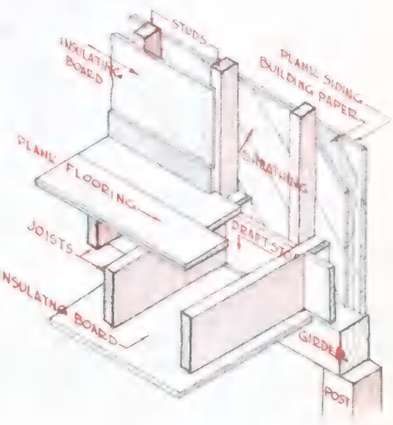


LIVING ROOM

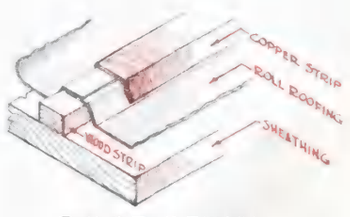
THE PLAN. In any vacation house, the outdoors inevitably plays an important part. It may be the view—of distant mountains and lakes, of encompassing forest, in either summer or winter. It may be merely the matter of accessibility. In any case, the plan must recognize this factor. Study the two drawings and plans opposite, orient them and yourself, and consider what the accommodations offer. **In any season:** compactness, flexibility of space for various purposes, consideration of the virtues of the location, adequate storage facilities for vacation equipment, enough personal privacy for occupants to keep informal living from becoming irksome, proper protection from all the varieties of weather to be encountered. **Especially in winter:** Central chimney, two fire-places on different levels with inside windows for full heat circulation. In both fireplaces, Heatilator units for augmenting circulation of heated air through grilles in chimneybreasts (*see drawings top and bottom, right*). Excellent accessibility of large wood closet from garage or living room. Rear porch and storage closet for bulky sports equipment or such things as skis and snowshoes which should not be taken indoors in cold weather. Large storage pit below insulated trap door in living room where all manner of duffel and staple supplies may be kept with little danger of freezing when house is closed. Solid earth is a good insulator. **Especially for summer:** Vast prow-window to focus chief view and provide ventilation to ceiling, which is story and a half high. Through air passage from upper bedroom at rear via casements flanking chimney. Ventilating louvers in doors to bunk rooms and clothes closets. Bedroom with bunk alcove on upper level, which may be opened up into virtual sleeping porch. Storage drawers under all bunks, as well as good closets. Cupboards and shelves above window ledges in bunk rooms. (*Study three drawings at right*).



BUNK ROOM

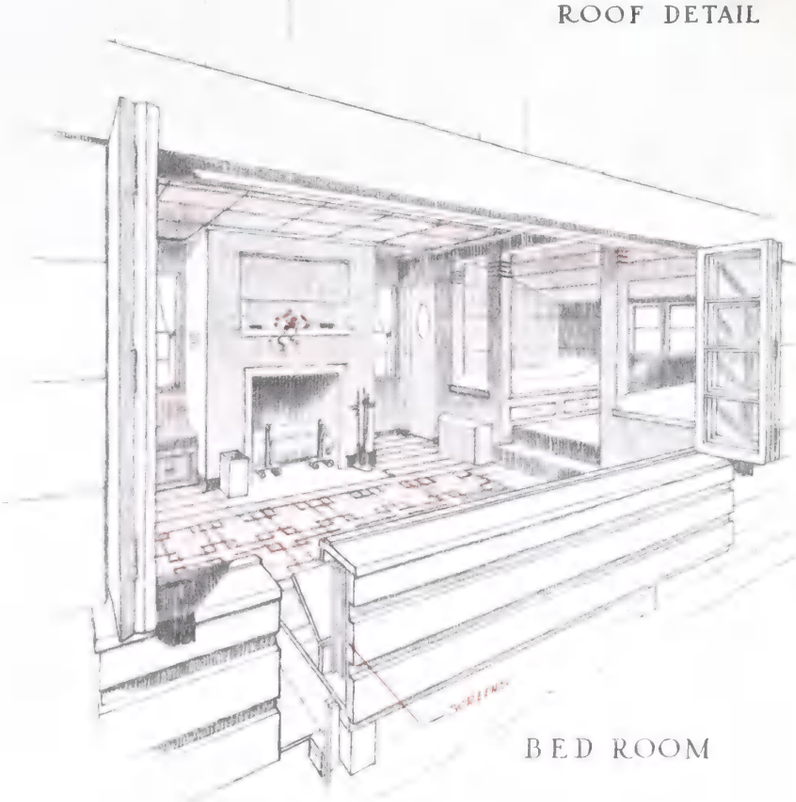


CONSTRUCTION DETAIL



ROOF DETAIL

THE CONSTRUCTION. Standard wood frame (*see upper diagram*) well but simply built. Exterior walls wood (or rigid insulation) sheathing and clapboards. Interior walls, heavy panel insulation, plain or any of several available styles and finishes. Ceilings, same material. Living room ceiling finished off below simple roof truss; beams exposed; air space above. Roof, of roll roofing, lapped over vertical wood battens, with joints covered by copper strips, doubled back for water-tightness (*see lower diagram*). All floors insulated between joists. Overhead type garage doors. Large living room bay window, ranks of sliding wood sash operated by hardware allowing them to leave opening entirely clear. Screens, rolling type working horizontally. Sleeping room on upper level with one huge section window which may be folded back to leave clear opening. Screens stored in wall below sill in winter. (*Study all drawings and plans again.*)



BED ROOM

CREATE YOUR OWN BED

Take a box spring, fabrics to taste, and ideas like these

SOMETIMES it's a question of space. Sometimes it's the novelty of the idea that catches you. But most often it's simply because if you design a bed that's quite individual, you have something that suits you and your decorative scheme as nothing else can.

This business of designing a bed of your own isn't so specialized as it sounds. As a matter of fact, it's extremely simple, both to design and to execute—and the results, as you see from the pictures on these pages, are charming. Begin with your boxsprings and mattress, mounted on wood at whatever height you like best. If you are making the headboard yourself, make it of plywood, about three quarters of an inch thick. It may be cut with a jigsaw; a heavier saw would be apt to split it. You would save time and trouble, however, if you had your pattern cut at a local mill. But the advantage that plywood has over a lighter wood is that it need only be tacked to the wall with brads rather than screwed in, to avoid warping. When you have drawn the outline of the headboard on the piece of plywood of the correct dimensions, cut it out with a jigsaw, and fasten it to the wall, or to the bed itself. So far as the wooden mounts, or feet, are concerned, they can be simple blocks of any strong wood, rounded off at the corners, and screwed to the frame of the springs. Casters make it easy to push the beds around.

There are, of course, dozens of ways of decorating the headboard. You can paint it, or cover it with fabric, or use plaster molding on it. The illustrations on these pages will give you several ideas. But notice one thing: the bedspread is of the same fabric or so much in the same feeling that there is a unity in the design. See page 91 for other suggestions.



EMELIE DANIELSON

In this white bedroom, shown above, in Mr. Stanton Griffis' apartment, the draperies over the twin beds are of oyster white satin. Bedspreads, satin; headboards are mirror. Designed by Mimi Durant

At the right, above, a bed decorated by the Hale Bedding Company has a headboard which is covered with the same embroidered satin which makes the tailored bedspread. The deep satin ruffle is stitched to a slip over the springs

A heavily padded headboard, on the bed, center right, is covered with blue and white chintz and trimmed with rope cord. The spread is made of the same chintz, as are the pillows. Designed by Mrs. Arnold of Reeves-Arta, London

Lower right, a slip cover over the headboard may be removed for convenience in cleaning. It is of the same fabric as the spread—white faille taffeta, quilted in dark brown. This would be smart for a man's room. By Joseph Mullen



PAN-PACIFIC PRESS PH

A bed designed with utter simplicity and great charm, at the right. The headboard is carved in low relief, from native monkeypod wood. This bedroom is in the home of Mrs. J. B. Thompson, Honolulu

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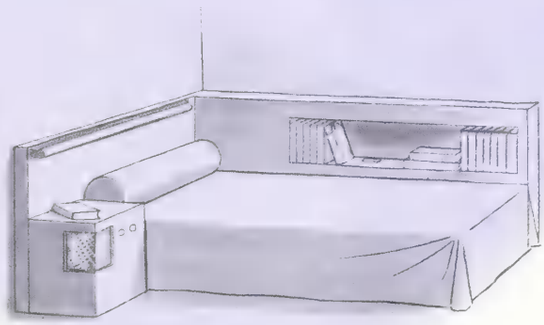


MILLAR & HARRIS



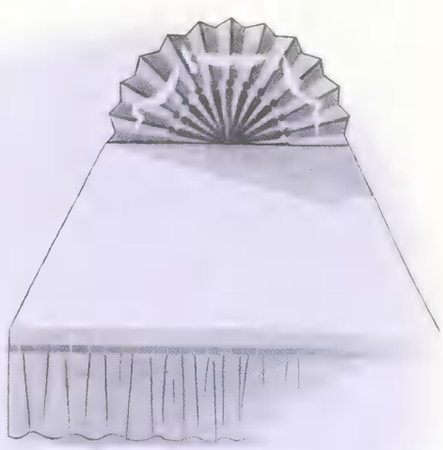
EMELIE DANIELSON





THE SKETCHES

The sketch at the top of this page shows an amusing design for a small boy's bed. Suggested by Childhood, Inc. A thin wooden cutout is painted in gay colors and attached to the wall. For the spread, any solid-colored, rough-textured material is good. The sketch immediately above shows an arrangement for a bed which is in the corner of a modern room. The thick wooden headboard is painted the same color as the walls. In it are a tubular light and a radio. The spread is a tailored slip cover. Immediately below, a fan bed for a young girl's room. The fan is cut out of plywood, painted pink with sticks and ribbon in gray. The spread is pink, with ribbon run through beading. Lowest on this page is a sketch of a bed which would be good in a man's room. The bed is set in a shallow niche which is lined with blue and white glazed chintz. The tailored bedspread is also made of the striped chintz. This is modern and masculine





A Cape Cod house in Connecticut shows the livableness of

Early American



Below is a view of the back of the house, seen from the garden wall. The kitchen and service wing is at the left. The right wing contains the large living room, which has a door onto the little porch and thence to the terrace. The terrace is flagged, and the table and chairs in their sunny, sheltered spot are immediately underneath the dining room window, in the center



MR. AND MRS. Charles Bellows' house is in New Canaan, Connecticut, but its original was built on Cape Cod and bought some time ago by Mrs. Bellows. This Connecticut house reproduces the original in its central section; the architect, Charles S. Keefe, has added wings for the service side of the house and for the big living room, which is entered through the little fenced garden at the left of the house, above. It is a perfect country house, for it can be made snug against winter winds or thrown open to summer sunshine; and the view across the valley to the neighboring ridge of hills is enchanting, whatever the season.

Indoors, Mrs. Bellows, who is herself a decorator, has carried out the Colonial feeling which is the essence of the house. From hardware to hooked rugs, it breathes early America in its most finished and endearing mood. In the living room, blue and dull red predominate, with the velvety finish of old wood and the spick-and-span look of white paint as a background. In the small sitting room a more formal color is used, with peach on the walls and in the upholstery. And the bedroom on the ground floor is painted lemon yellow—surprisingly sophisticated at first glance, but charming as a background for the handsome old four-poster and chest of drawers. All over the house low ceilings and wide floor boards give evidence of the period. Here, in fact, is a house which is a true example of the livableness of Early American decoration.

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At the left, the small sitting room on the ground floor of the house, a rather more formal room than the others, and with a great deal of charm. The walls are papered in peach color. The flowered chintz curtains are hung from unusual valances, made of brass, with bunches of grapes in bas-relief. The mahogany chairs are Empire, with seats striped in peach and in green

Center, a corner of the living room, where the predominating colors are a soft, muted red and a dull blue, both of which are found in the chintz of the sofa. The wall paper, which is particularly quaint, is a copy of an old New England design. The floor is spatter-dashed in dark green and white, and the antique hooked rugs are in charming old patterns



Lower left, one of the most interesting rooms in the house—the dining room. The walls are painted a deep, dull blue, and the floors are of wide oak boards. The dining table is directly beneath the window which looks out on the garden, and, instead of glass curtains, ivy grows over the window from pots on the sill. A fine collection of old pewter glows in the Welsh cupboard

The fireplace and the paneled wall, below, come from a meeting house in Providence which was built in 1690. In the Bellows house, it has been used as one wall of the downstairs bedroom, and painted lemon yellow. On the mantel is a parade of little dogs and lambs, copies of Rockingham ware, and on the ends are two genuine Staffordshire figurines of Wesley in his pulpit



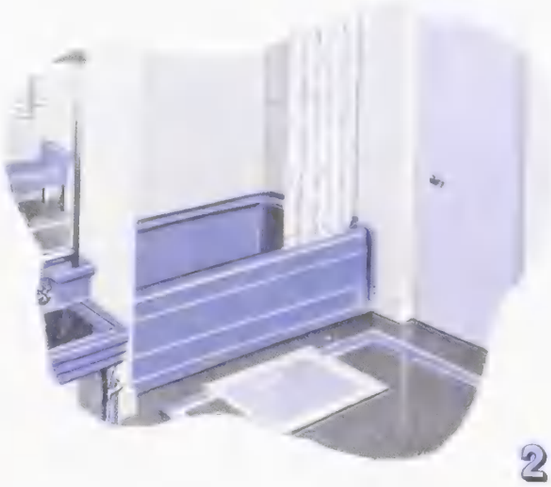


EMELIE DANIELSON

BLUE



1



2



3



4

THIS month we give you one of the most popular colors in the prism, and one of the most difficult to work with—blue. Last month HOUSE BEAUTIFUL'S Second Color Chart was built around beige; the month before it was green. And in each case the color was used in living rooms, dining rooms and bedrooms. This month we have concentrated on bathrooms, where blue may be used with greater effect than almost any other color, and where strong shades which might be dangerous in other rooms are only refreshing. In each room, the color has been made to predominate in a different way. For example, in the first room, at the top, blue predominates in the walls. In the second room, the accessories are the blue accent to the whole scheme. Blue fixtures carry out the scheme in the third room, and in the last room, the blue is in the floor covering.

In the first bathroom, the walls carry the blue in an unusual way. They are covered with Armstrong's Linowall marbleized in pale blue and white. For the floor an Armstrong linoleum was selected in a pale chartreuse shade with a dark blue inlay. The shower sheet is Kleinert's, white with a blue marbleized design like the walls. The Martex towels are rather a strong, deep blue with a white border design. The fixtures are by Kohler of Kohler in pure white.

In the second bathroom, the walls of Vitrolite in a pale, creamy suntan color make the background. (Incidentally this structural glass, made by the Vitrolite Company, comes in many attractive shades.) The floor is covered with Armstrong linoleum in deep blue, mahogany and white, with an inlaid design. The Standard Sanitary fixtures are in deep blue, a striking and smart contrast to the color of the walls. The Martex towels are in a paler shade of blue, and the shower sheet is white with a blue flower design printed on it, from Kleinert. Samples of all these in color may be seen on the opposite page.

In bathroom number three, the blue predominates in the fixtures, which are by Standard and are a pale grayed blue—an adaptable color when used with other tones, and in this particular case most effective. The walls are painted a soft blue, with Cabot paint. The floor is of Armstrong linoleum in three colors: a dull, grayed blue, white, and a deep rose. The shower sheet by Kleinert is rose red with a deeper border. The gray Martex towels are a distinguished color note. Here is an unusual bathroom in blue, rose and gray.

Blue and gray are used together again in the last bathroom, but this time blue-green completes the scheme to great effect. Here the floor carries the burden of blue. The Armstrong linoleum is a deep shade, with a border of light blue-green. The walls are Carrara from the Pittsburgh Plate Glass Company, in a beautiful blue-green, several tones darker than the border in the linoleum. The Crane fixtures are all white. The shower sheet is Kleinert's Illusion in fog gray. Martex towels are striped deep blue, gray, blue-green and white.


SJC


HOT







PAN-PACIFIC PRESS

HOME in HAWAII

There are many tricks in living which make home in Hawaii delightful. Many of them could be adapted to our mainland houses, too. The lanai, or outdoor living room, for example, is part of almost every Hawaiian house. This is Charles J. Henderson's, with one wall open to the sun

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Surfboards and a highly efficient steak grill are unusual features of this lanai on the windward side of Oahu. Home of Charles Boettcher II



Only a floor and a ceiling differentiate the house from a garden where palm fans sway lazily in the sun. Harry Sims Bent, Honolulu, architect

by ALICE BOOTH

HOUSEKEEPING in Hawaii—yes, they do it, although half the people on the mainland think of the population as spending its entire time doing hulas under the swaying palm trees, with a surf board for the sole furniture. It's time the world realized that Hawaii was settled by New England housewives who have carried their housekeeping methods and their traditions of good cookery right on to the third and fourth generation.

In the midst of the exotic life of the Islands—the flowering trees and blossoming hedges, the tinkling ukuleles, the little Japanese girls pattering along in kimonos and clogs—life goes on according to tradition. The Salvation Army tea room, perched high in Manoa Valley, is no less the Salvation Army tea room because all its cooking is done by little United States citizens with black bangs and slanting eyes. The poha jam they seal up in gay-wrapped jars is own cousin to the wild strawberry jam of our own countryside.

Even today life in Hawaii has a lilt and a leisure you will find nowhere in these assorted states. Chain stores and coats-and-suits just as on the mainland—but the closing hour is four o'clock in the afternoon. Time for a swim and a siesta before dinner—and you can take that swim and that siesta in the open air any and every day in the year. There is no word for weather in the native language. They have never needed one, for the temperature does not vary twenty degrees from maximum to minimum. And when it rains the sun goes right on shining—the famous liquid sunlight of Hawaii.

The valleys are full of it—those miraculous valleys that cleave the great center spine of mountains and run five thousand feet high into the sky. Little white houses with New England charm—only instead of a woodbine on the chimney there is a rainbow wreathing the rooftree. And in the gardens blossom all the flowers of a tropic paradise.



It was an inspiration, to transfer the regulation lauhala mat from the floor to the ceiling, in this cleverly designed lanai at Diamond Head



The bamboo dining table of this beach cottage at Lanikai is spread with the finest lauhala mats. The draperies adapt old tapa patterns



Native monkey pod and bamboo furniture combines with modern overstuffed to give a maximum of both comfort and simplicity. Flower prints, like the one above the couch, are favorites in Hawaii, and bring the garden indoors



Wide doorway and hospitable hikiei alike are covered with fabric blocked in Polynesian motifs, in this beach living room just across the Pali from Honolulu. The high pointed roof suggests the outlines of the far-famed grass shack

Naturally the houses are mostly porches—lanais, in the sweet liquid Hawaiian tongue—with no need of heat, no need of walls. The inner rooms as well as the outer rooms make use of that same Spartan New England bareness, translated into the color and light of a tropic isle. And every little while the exuberance of the southland has its way with the pattern to make those delightful paradoxes that become commonplace in these isles of sun. In the most sophisticated houses, whose tapestries and draperies and furniture have been collected from a dozen countries of the Old World, you will see in the place of honor rosewood or mahogany sofas and bergères, carried round the Horn in the days when clipper ships sailed the sea instead of the sky. The black horsehair that once tortured unwary guests has been banished for vivid linens and brocades. And somehow they blend with the new exactly as their original owners took root and became one with the new country.

Faster than the California coast did Hawaii become New Englandized. The Forty-Niners sent their children to school in Hawaii, rather than risk their lives on a trip across the uncharted plains. That same school goes on today—Punahou—with a hedge of night-blooming Cereus half a mile long making white magic in the moonlight. But that is no greater contrast than to enter the Moana Hotel, which looks like any far-famed hostelry in New York or Virginia or Vermont, until you reach the back door opening on a vast semi-circular veranda. The thrill of strings is in the air and the swirl of skirts and the trimness of broad shoulders in white evening coats—and there, down the steps, is a whole world roofed by a gigantic Banyan tree

The highlight of this room is the ever-changing, never-changing view of Mokulua Island silhouetted against blue sky and bluer sea. Vivid curtains break the austere walls of plain wood



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Except for the colossal mirror which forms a backboard for the twin beds, they might be twin punes of the olden times—but with modern mattress comfort as an added inducement to slumber. The rug has a diagonal motif



A strip of light, for luxurious reading in bed, is set across the whole top of this novel bedstead which, like all the other monkey pod furniture, is of native manufacture from native wood. Designed and executed by Walter Lamb

a-twinkle with lights. Tables and chairs where the great and the rich and the talented of all the world have sat as they passed that way, dreaming to the music with its deep undercurrent of the surf on Waikiki Beach just beyond that flowering hedge.

What clever ideas the modern housewives of Hawaii have! I shall never forget one house high on the mountain, where the slip covers on the lanai were made in broad stripes of green and white and lavender, dividing each cushion into thirds. For my own porch overlooking the Hudson River I am copying them in vivid sea-green and white and turquoise blue close-woven Indianhead.

And there is a tiny cottage on Nuuanu Street which seemed to have been built only as a cage for elephants. There were nearly three hundred of them, silk and cotton and china and ebony and bone and metal, walking on the shelves, marching on the window sills, holding flowers, reposing on cushions, scattering salt and pepper, waiting to receive cigarette ashes, clamoring to be wound up as toys. In a tall glass cabinet they shone with the gleam of pink quartz and pale amethyst and pure crystal and deep blue lapis.

"What is a house without an elephant?" I reflected, and straightway vowed to take one home to my own house, although it really needs a new roof and fresh paint far more.

But the ground work of the modern Hawaiian house—as of the primitive grass shack of Kamehameha the First—is the lauhala: the leaf, in other words, of the hala tree. Now, as then, it carpets floors, shades from the sun, spreads its gay sheen upon tables, makes cushions. (*Continued on page 76*)

Happy the guest who is assigned this charming bedroom with its native furniture and comfortable bed, and a wide window fanned by all the breezes that perpetually play on Lanikai





THIS IS GOOD

ELMER A. BENNETT



Upon the concrete block and stone foundation which was pictured and described in the September issue, the sill, studs, joists, rafters and sheathing now appear



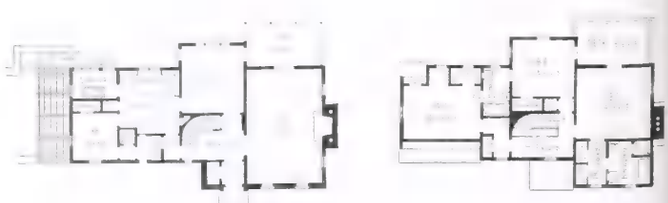
First comes the slate roof, to keep out the weather while the work goes on within, and the frames for windows and doors set in waterproof paper. One chimney rises

PART II — THE CONSTRUCTION OF THE SHELL: PLUMBING, HEATING AND WIRING

THE story began two months ago when we discussed the location and the foundations of this house at Oak Hill Park, Scarsdale, New York. Here is Part Two, which deals specifically with the rough construction of the house itself, from the first floor sills to the ridge pole. This phase of the work includes the framing, sheathing and roof, the rough plumbing, piping, wiring, insulation and lath. Next month the story will continue with the plastering and go on to the completion of the house.

This month's interest divides itself essentially into two portions. The first has to do with the actual construction, the second with the utilities. But before getting down to business, we suggest you take your copy of the September issue from the shelf and re-read the first part. It will tell you something about the development of Oak Hill Park, about this house (known simply as house #20), about its neighbors, and how good foundations are built.

CONSTRUCTION. House #20 is of the usual wood frame, with wood sheathing, exterior walls of hand-split



UILDING



RALPH BAILEY

From a point diagonally opposite that taken on the facing page: the main chimney going up. Three flues serve the heater, the basement room and living room

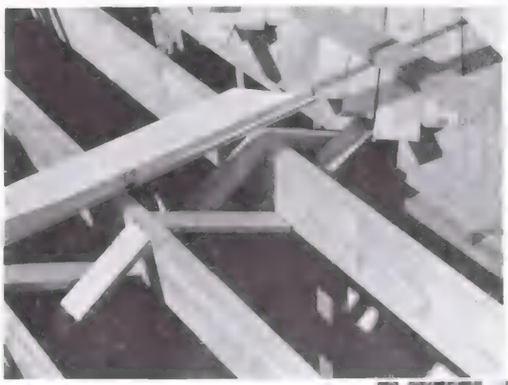
wood shakes and a slate roof. The front of the living room and vestibule will be of stone veneer. A double garage, game room and heater room occupy the basement. On the first floor are living room, dining room, kitchen, laundry, maid's room and bath. Above are three master bedrooms and two baths. On these and later pages are numerous detail photographs, separately identified, to which reference will be made as occasion arises. But first, look at the drawing opposite and the two photographs beneath it. Here is the house as it will be; as it was when the roof framing was half completed: with the roof virtually finished, the sheathing laid on and the window frames set in place. At the top of this page is a view of the roofed house from the rear. In these general photographs you will notice that the framing and sheathing are of the kind you have seen many times—stud walls, wood rafters, plain sheathing. (More of these later.) Notice, too, that each window frame, which has been pre-fitted and assembled at the mill, is set against a lining of waterproof building paper. This is important not only to keep dampness out, but to prevent draughts or infiltration of cold air.

Look now at the small pictures on this page. One of the cardinal rules of frame (*Continued on page* 108)



1. In good building: studs are doubled at window and door openings. Plate is doubled. Rafters are notched

2. In good building: all floor joists are cross-bridged and sub-floors are laid diagonally for added rigidity





3. In the master bath: mineral wool insulation, moisture-sealed; metal fabric lath to receive the plaster



4. In the living room: the finished fireplace facing, insulation partly sealed with waterproof paper, fabric lath applied, except for portions on which wood paneling is to provide the wall material at the last



5. In the walls: heating and air-conditioning ducts are carefully and firmly fitted. See text discussion

Now, for the Children—

by ETHEL B. POWER

THIS is the year David and I have been waiting for so long and only last month we put what we considered the final touches on the sketches of the house we have been thinking about ever since we were married and are now at last going to build. The sketches were scratchy, smudged by too much working over, and, as the architect we have now employed says, "at no scale." But they expressed, at least to us, important ideas about our house, ideas that we have arrived at after much discussion, observation, reading, and experience. Even though the sketches bore little resemblance to the plans the architect has now drawn up—as little as a home-made doll's dress to a Chanel gown—they represented definite things to our minds.

First of all, they represented a house planned for the whole family and not primarily for David and me. For one of the strange things we have observed about our friends' houses is that they are for the most part adult affairs, built without much serious thought of the children. (Take the Bakers' new house, for example. Its basement playroom, the only playroom, is practically filled up with a large bar and pool table.)

Now David and I take our job of bringing up a family rather seriously, due partly, I suppose, to the courses in social science and child psychology I took in college. Therefore, from the outset we have tried to think of our house as the sociologists define it, "a place primarily for the nurture and training of infancy and childhood." Children, I remember my professor said repeatedly, are not simply small adults: they have their own ways of looking at things, habits of thought, needs, and prerogatives. If this is so there must be definite ways in which a house can aid in the proper development of the child.

Take the plan. The obvious starting point, if there is a baby or if the family is growing, is with the nursery. A separate room for the child where he can sleep quietly and be within hearing of maid or mother is a first essential, everybody will admit. But the character of this room seems to be less unanimously agreed upon, at least among my acquaintances. Many of them seem to be still in the doll-playing stage, with the single idea of dressing up the room in ribbons and ruffles and fitting it with tricky furniture. (In the Browns' house the furniture represents nursery-tale characters!) My nursery will be stripped down to essentials, will be elementary in character rather than merely pretty. It will be sunny and airy, will have the fewest possible dust-catching surfaces and will have windows left free to function. Venetian blinds are a good answer to this problem: at any rate the windows will not be swathed in draperies. The furniture will be sturdy and also elementary but it will be gaily colored and adaptable for use throughout the child's younger years.

The difficulty in trying to fit the house too closely to children is, as our architect puts it, that children grow and a house is static. Flexibility in the plan is therefore to be aimed at. The nursery in most cases must become the child's permanent bedroom. That will be true of ours. That means, to my way of thinking, that a small room will not do, for although size is not important in a nursery it is in the bedroom. (In all prob-



There must be plenty of storage space easily accessible with hooks and pole for clothes within the child's reach



My nursery will be stripped down to essentials with linoleum on the floor and only Venetian blinds at the windows

ıbility we shall not be able to add a children's wing and turn he nursery into a dressing room as the Choates did.) Children's ›edrooms, I firmly believe, must be large enough for more than ›ed and bureau. They must be able to house their hoardings nd hobbies with some degree of order.

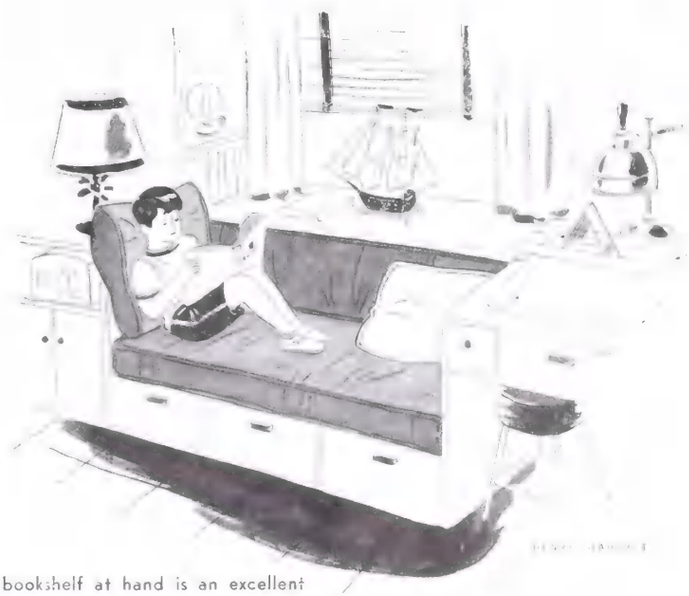
It wasn't necessary for Professor X to tell me that children re born collectors, that the "feeling of ownership is an index o a child's sense of self and of his social relationships," as I ind it expressed in my notes. I remember perfectly well my wn hoardings of stones, shells, miniature animals, sample ackages of anything and everything, scraps of colored paper nd cardboard—all the store of pockets as plentiful as my rother's. I remember, too, my sense of injury when the more seless things—to the adult eye—were thrown out because there vas no prescribed place for them. In my children's rooms there nust be plenty of storage space easily accessible: cupboards or larger things, drawers for miscellaneous ones, and shelves —not too many, in order to teach a sense of discrimination— or the display of the collection of the moment, and for books. There must be enough of this storage space to keep the closet lear for clothes, again to encourage order. The closets must ave temporary hooks and a pole within the children's reach, a helf for shoes and another for hats. As the children grow lder the pole and hooks will be moved higher.

If my children prefer a bunk to a bed I shall bow to the act despite bed-making difficulties, for I recognize in this liking or a bunk another well-known fact: children like to curl up n an enclosed place. "An instinct for habitation," the psyhologists call it. This is the instinct that makes a baby crawl nder a table, the older child construct a tent out of a blanket, nd the youth prize his home-made hideaway. A low window eat with a bookshelf at hand will be an easy way to cater to his instinct for the child old enough to read. A high-sounding eason for a simple feature and one by no means rare? Perhaps. But it means planning intelligently instead of haphazardly, and it will give me, at any rate, the pleasant feeling of moving with the tides of enlightenment instead of against them.

We shall not be able to have more than two master baths in our house. One of these will be connected with our room; the other will open from the hall and will be considered primarily the children's, but it will have to be shared with guests. I should like to have a separate guest bath so that I could be assured it will be always clean and neat and not have to wonder, when I usher guests to the bathroom, whether there is a fresh towel within reach or whether Johnnie's pajamas are left hanging on the door. But daily use must have first consideration; therefore the children shall have prior claim on the one general bath.

There must be some kind of extra room somewhere which the children can use to play in when young and to entertain their friends in when older. I don't approve of the basement playroom for children because it may be damp and because it seldom has direct sunlight. Of course, if the room can be wholly above ground on one side that is another matter, especially if this is the south side. Such a room, too, has the advantage of a separate entrance, a boon for parents when children reach an age of responsibility, and a delight to the children. For young children, however, it means difficult supervision.

A short time ago I saw a plan that seemed to me excellent for the mother of the small household who must be general worker and nursemaid. This had a small room between kitchen and living room and opening into both, devoted entirely to the children's use. In such a room, especially if it has wide openings, a small child could play under his mother's watchful eye whether the mother was in the kitchen or the living room. It could be used as the children's dining room while they were young and later could be made into a secondary sitting room for them. The outside wall was filled with windows and also had a door to the play yard. Such a room could literally grow with the child. It would be so useful (*Continued on page* 104)



A low window seat with a bookshelf at hand is an excellent thing. Many children prefer a bunk to the conventional bed



HOUSE PLANTS

SUE CAMPBELL

by HELEN VAN PELT WILSON

EVERY light window offers opportunities for indoor gardening. If it is sunny, so much the better. Under bright conditions a multitude of flowering as well as foliage plants can be enjoyed. But even if it is hot and dry, the accepted condition in all apartments, it seems, the enthusiast need not consider that all is lost, since Nature has produced plants which not only tolerate the arid places of the earth but actually prefer them. It is these varieties which are to be chosen for the window garden of a room often overheated and always lacking in atmospheric humidity. Proper selection of material, in fact, wins half the battle for success with house plants, while imagination makes possible the creation from these elements of an attractive design which remains so because of the health of its component parts.

Just how fine and varied "hot and dry" gardens can be was strikingly illustrated by a prize-winning display at the International Flower Show last spring. Doubtless when the Wilmington Garden Club drew for its problem in the window garden section of the Garden Club of America's competition the hot and dry window, the members felt theirs to be an unlucky and difficult lot. Yet we judges were unanimous in giving their display the first award. With scarcely a flower to be seen the effect was yet most colorful by reason of the massing of the soft rose, blue, gray and green foliage tones of many succulents. There was also a very definite contrast in foliage form (notice the structural difference of those dominant sill plants, Aloe and Sansevieria) while the supplementary material, the Nubian slave-boy lamp bases, suggested the African desert origin of many of the plants.

In a natural home set-up, of course, the vines would be more luxuriant and that, to my mind, is the plant group from which to make first selection in the designing of any window garden. In this exhibit masses of *Philodendron cordatum* hang over the sides and clamber up the frame. This is an excellent vine, but be sure if you decide on it that you get it and are not lured away by the Golden Ceylon Creeper (*Pothos aureus wilcoxi*) which resembles it but, under these special conditions, has never given a good account of itself for me.

The familiar bronze-toned Grape Ivy (*Vitis rhombifolia*), however, is both handsome and reliable, while *Cissus adenopodes*, a close relative, is my first vine choice. It grew luxuriantly for me last winter in a most unpromising location and was much admired by all who saw my window gardens. This is a true climber, while the Grape Ivy has more procumbent tendencies. The metallic shades of the hairy, pointed leaves, which are truly carmine in their early stages, resemble the foliage of many of the Begonias. Cissus grows quickly, particularly if the sturdy tendrils are given adequate support at the start.

Less rampant but interesting variations in vines are *Pellionia daveauana*, with a small leaf marked with rose and cream, and the all-green Piper Betle.

Three windows displayed at the International Flower S last year. The top planting, for a sunny window, Crassula arborescens at each end and Callas flanki plant of Clivia miniata. Geraniums on side sills; Beg semperflorens, center. Vines, Philodendron cordatum Vitis rhombifolia. The tall plant, Aralia elegantis

Hot and dry window: Vine, Philodendron cordatum. P tal plants, Peperomia. Three conspicuous sill plants to right, Agave, Aloe, Sansevieria. The smaller plant various types of succulents described in the article. include Sedums, Sempervivums, Cacti, Haworthia, teria, Crassula, Echeveria weinbergi; in bloom, Sta

Cool window: Philodendron frames the center and apj in the brackets high up. On the long sill are everbloo Begonias with Hyacinths in the center. Large-flow Primroses are prominently used. Crocuses and Hyac are used on the glass shelves, and there are vines: m ture-leaved English Ivy, Vitis rhombifolia and Vinca r

apples

by MARY GROSVENOR ELLSWORTH



IN THE old days, no single item provided more assurance of winter cheer than a cellar full of apples. They represented toddies, puddings, dumplings, jellies, pies until spring, perhaps the only fresh fruit the family would see until the first sour cherry. Today, when "made" desserts have so little place in our diet, we discover in the apple new virtues, a new versatility. Nothing can take the place of a baked apple for breakfast. Nothing is more delectable than a jellied apple compote for lunch. But don't stop there. Consider the apple in relation to the vegetable department in your menu-making and see how much it adds to winter's limited fare.

CHOUX ROUGES AUX POMMES

This is supposed to be a Flemish dish, and I think it is nicest served with fresh ham. It is certainly a glorification of cabbage. Shred a red cabbage into a baking dish; peel, core and slice half a dozen tart apples and add them with salt, pepper, two or three cloves, a couple of tablespoons of butter and just enough water to cover the bottom of the dish. Let it simmer on the top of the stove for a couple of hours, adding water if necessary to keep it from burning. When the cabbage is tender, bind it with a tablespoon of gooseberry jelly thinned with a tablespoon of vinegar, and a little cornstarch or flour if it seems very wet. Sprinkle brown sugar and dabs of butter on the top and brown in the broiler. Charles Browne in his "Gun Club Cook Book" describes a dish very much like this, using grape jelly or grape juice instead of gooseberry. Aside from being delicious in flavor, the grape adds its own rich tones to the color of the dish.

Sweet potatoes with apples are found on many a Southern table. The difficulty with this dish lies in resisting the impulse to make it too sweet.

BAKED SWEET POTATOES AND APPLES

Start with very tart apples, peeled, cored and sliced, and as many sweet potatoes, parboiled, peeled and sliced, as you have apples. Spread potatoes in the bottom of a baking dish, dot liberally with butter, then cover this with a layer of apples also dotted with butter, and so on, salting lightly as you go. Sprinkle the top with brown sugar and bake an hour in a moderate oven. If you like things very sweet, this can be topped off with marshmallows or a sweetened meringue. A grating of nutmeg on each layer gives a distinctive flavor.

MARJORIE'S MIXED BROIL

One of my friends who is a wonder in a kitchen has evolved a combination that I think should become a classic. It can be served for breakfast if you start with ham or for dinner if you use pork chops. In any case, get your meat started in the broiler. Then cut in half and core a good tart apple for each person, cutting it crosswise instead of up and down and leaving the skin on. Put a lump of butter in the hole left by the core, a little brown sugar, if you like, and a dusting of powdered cinnamon and salt. This goes into the broiler twenty minutes before you expect to serve it. Ten minutes later you add a tomato cut in half, brushed with butter and salt, leaving its skin on, too. No one sitting down to it would know—or care—that it was practically the ultimate in effortless meals.

This same combination can be done in the frying pan, though it takes a lot of pans. Or the tomatoes and apples can be done as fritters. Did you ever eat a tomato fritter?

One of the most delicious luncheon dishes I know has a backbone of apples with the addition of almost any other fruit you can find in season.

APPLE CASSEROLE

Begin with a buttered baking dish and line it with pared slices of apple. Dust with salt, the faintest trace of mustard and grated store cheese. Then put in, say, diced bananas and Bosc pears, or bananas and apricots out of a can. Dot this layer with butter. Then another layer of sliced apples, neatly arranged in overlapping circles and finished off with more salt, mustard, cheese and butter. Bake slowly in a moderate oven for an hour and serve with an omelet and some non-fruity dessert.

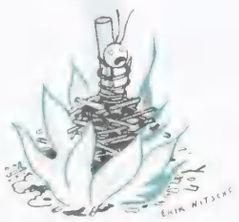
For some reason things that go with pork or turkey seem to go with apples. A half apple, half chestnut purée is delicious with pork or turkey. And as for onions, try

FRENCH FRIES

Peel and slice your onions and separate into rings. Peel, core and slice rings from your apples. Dip the onions in milk and the apples in lemon juice, drain, dip in thin fritter batter and fry in deep fat. Remove to brown paper or paper towel to drain and salt liberally.

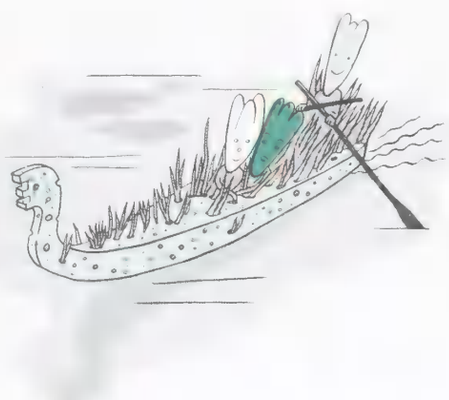
But supposing you want a dessert, not a new vegetable wrinkle. The possibilities of the apple are endless. Bake them, of course—and the baked apple can be as (*Continued on page* 89)

NOVEMBER Scrapbook



Bonfires are the death of insect pests

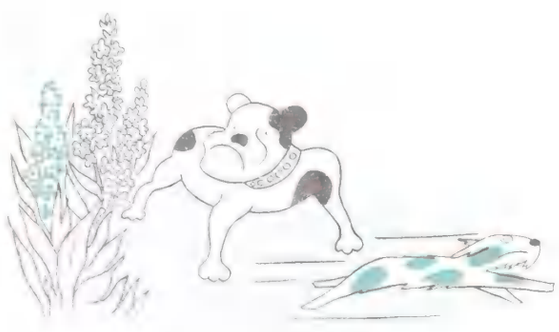
FALL BONFIRES. Although autumn smoke has been termed evidence of a gardening sin, as much of the refuse and leaves should be composted and made into valuable fertilizer, the presence of insect pests necessitates destruction by fire of such trash as is liable to harbor them. Often the time of this burning comes at the moment when the garden rakings have not had a chance to become dry, so there is more to the process than merely lighting a match. Choose an open spot away from tree and buildings where there is plenty of air, take some dry newspapers and crumple each sheet into a loose ball. Stack these up into a pyramid and lay over them any dry twigs, prunings, hedge clippings or rough grass. Find the direction of the wind by wetting a finger and holding it up, then light the fire from the windward side. Keep it supplied with dry material until it is going well, and after that the bonfire will consume any kind of rubbish as the internal heat will dry the wettest stuff. The ashes consist almost entirely of potash and are to be scraped up and used as fertilizer.



Floating gardens of bulbs for the youngsters

ORIGINALITY IN BULB FORCING. When the usual methods of acquiring early house bloom become tiresome, it is easy to vary the procedure in simple ways. Put three or four French or Roman Hyacinths in a small pot and, in turn, set this pot into a much larger one, filling the space in between with soil. Plant rooted slips of any trailing plant such as Wandering Jew in the earth between the small and large pots. As the bulbs grow the plants spread so that the outside is a mass of green. (Of course, the rooting process takes place before the auxiliary plant is put in.) Primarily for children, but worthy of any gardener's attention, are floating gardens made with a large piece of cork. Make holes in the cork into which can be fitted small bulbs, like Crocus, placing them in such a way that when the cork floats on water the base of the bulb just touches the liquid. The bowl and bulbs are stored in the dark as usual, and when the roots form they are brought into light and warmth. Grass seed may be sown thickly, and by the time the Crocus bloom, they look as though they were pushing up through a tiny lawn. Scillas and Chionodoxa may also be used for these floating gardens.

ANIMAL REPELLENT. Cats and dogs in the garden are a problem. The former delight in rolling in the fern bed, jumping in clumps of garden Heliotrope, and making a cool summer bed in the broad-leaved Hosta. The latter are ruinous to evergreens. The United States Department of Agriculture advises gardeners to spray the flowers, shrubs and all areas where the animals are not wanted with a diluted nicotine sulphate spray, the same thing which is used to control sucking insects on plants of all kinds. It is quite harmless to any growing plant but most distasteful to cats and dogs. Nor is a strong solution needed as the animal sense of smell is far keener than ours. Take a commercial preparation of the nicotine which usually contains 40 percent of the sulphate and use this at the rate of one teaspoonful and a half to one gallon of water. Of course the spray evaporates and gets washed off by rains, so it should be a process repeated every week, or at most ten days. A winter use on moderate days will preserve the evergreens from damage.



Sprays will keep animals away from the shrubs

POISON IVY BERRIES. Not content with being a menace while in leaf, poison ivy adds to its summer misconduct (*Continued on page* 95)

BURLINGAME
LIBRARY, Cal.

FOR THE SMALL GARDEN

Choosing Trees



"A cumbersome giant that cramps the house"

PLANTING a strange tree in a small garden is like taking in a mere acquaintance as a house guest. Until tried out, either may seem agreeable. It's only in the course of time that the true characteristics of tree and guest become apparent. Then, if found undesirable, dislodging becomes a matter of considerable to-do and even an impossibility.

About trees I know this well. Years ago, before I lived here, someone planted on this restricted garden site what at the time was probably a charming little London Planetree. Behold it now! A cumbersome giant, this Sycamore actually cramps the house, and its habits are not such as to endear it to its intimates. Neatness it does not comprehend. When not strewing porch and lawn with strips of bark, it manages throughout the entire growing season to part with an unconscionable number of leaves. And there is besides that extended period when we spend our days picking up the ball-like fruits which are threaded to the tree in tiresome abundance. It is frankly too big and too dirty. Though handsome in field or forest, it is quite out of place with us.

SIZE FIRST. Somewhat bitter reflection on this matter, coupled with observation of various charming small gardens, has led me to feel that trees for the limited plot are wisely chosen only after much deliberation and then with certain very definite characteristics in mind. Unless a shaded one-tree garden, such as is sometimes desirable in tiny city plots, is wanted, types for the small garden are best selected which, even when fully grown, will be of moderate size. Then the day will never arrive when all the precious sunny space once nicely allotted to shrubs and flowers will vanish beneath the greedy reach of some giant of the woods.



"Be sure you know the form of your evergreens"

NEATNESS NEXT. The habit of the small tree must be neat, with no personal maid service required. In the little garden, where usually the complete layout is visible at a glance, much is gained in attractiveness if it always looks as fresh and tidy as a newly swept and dusted room. Trees like the Sycamore make this an impossibility.

THEN VARIETY. There must be both evergreen and deciduous trees and finally each must be the most beautiful of its kind. Where choice is limited to but a few, there is no room for the mediocre. Some preference will therefore undoubtedly be given to the better flowering trees since these, particularly during the spring season, give the little plot a glorious, gay and lifted look, tying lawn and sky together in a colorful picture of arresting charm.

EVERGREENS. A few evergreens are important for all-season color, stability in the design, and background quality, since early in the season flowering trees show little green and their bright colors give but a thin effect without evergreens behind them.

Even one tree will do for contrast. With spring yellows I always like Hemlocks but, considering their ultimate height and spread, even one set in a far corner would eventually become a problem, except perhaps the Carolina Hemlock, which is decidedly slow-growing. Other choices can be made from evergreens of more columnar tendency. Plant these with shrubs clustering about them to make units which at some one season will arrest the eye. Or let them stand (*Continued on page* 117)



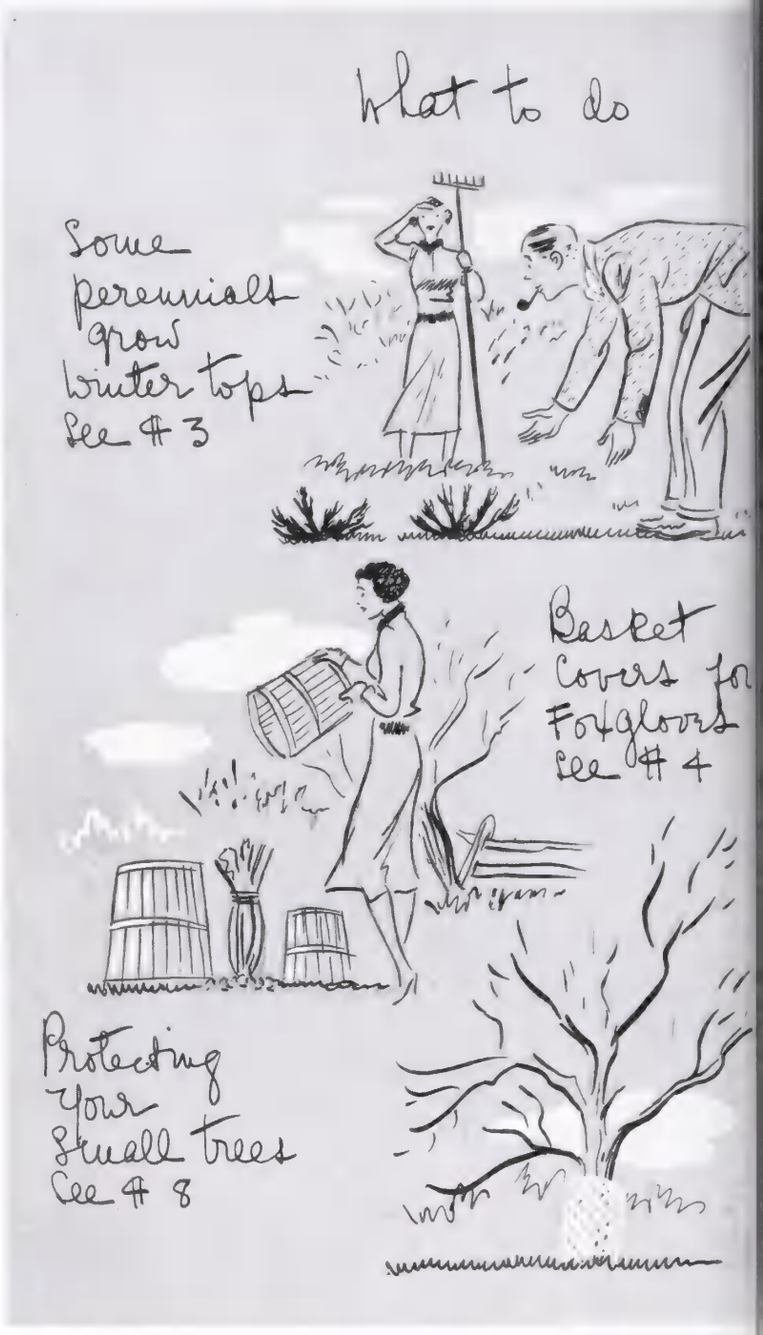
"Flowering Cherries are for the Narcissus enthusiast"

OF THE PRACTICAL GARDENER

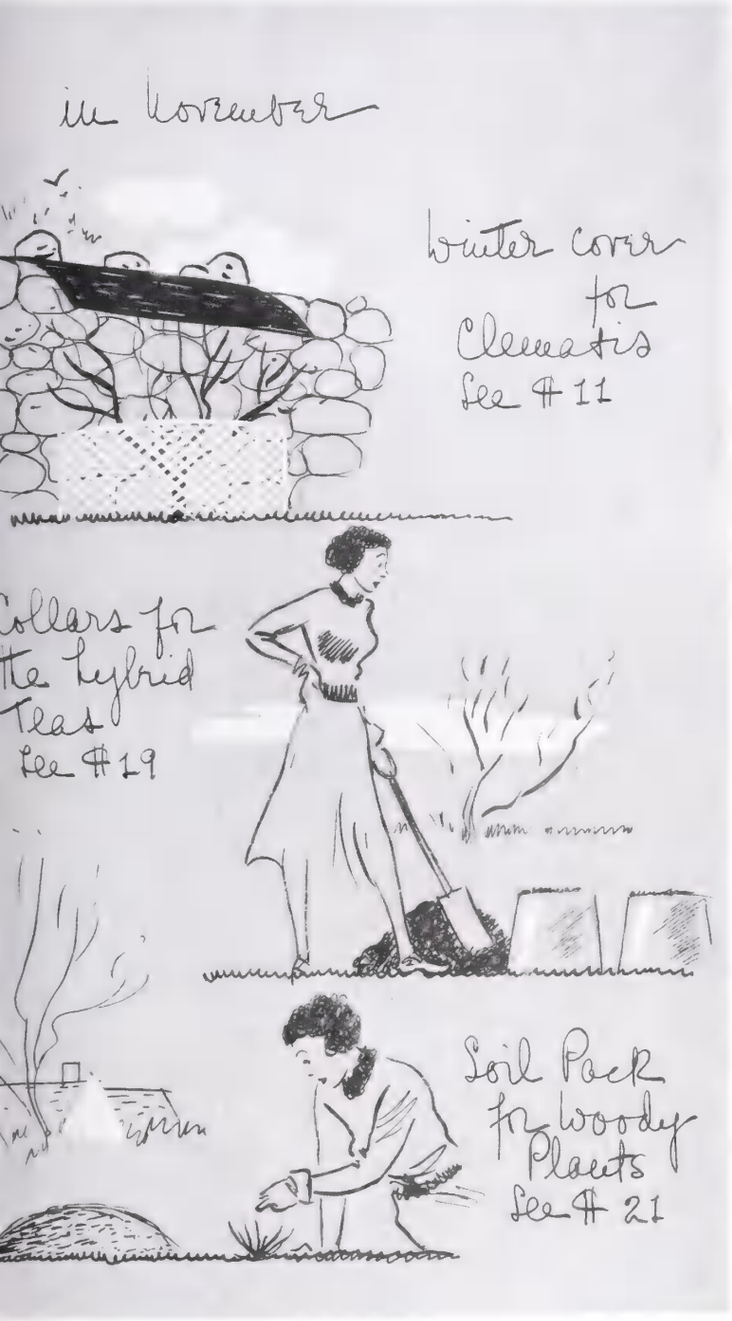
1. WINTERING PERENNIALS. The last days of October finished the cutting down of the perennials as far as G in the floricultural alphabet, so this month the first task is to complete the list. Gaillardia, Geum, hardy Geranium, Gypsophila all want growth cut down so that nothing remains above ground. The three H's, Heliopsis, Helianthus and Helenium, like the same treatment. Hemerocallis can have all foliage cut back to six inches, after removing the flower stalks, and Hollyhocks can almost be guaranteed to survive if all growth is taken away to the ground, even young leaves, and the surrounding soil treated with sand or ashes. Leave the early Iris untouched, cut the bearded back to six inches, and the Japanese and Siberian to twelve only. Leave Iberis undisturbed, and cover Lavender with a hill of soil so that the main stems are protected. This is the "soil pack" spoken of later. Pick seed pods and dried leaves from Lilies-of-the-valley, which is the general rule for all low-growing plants or ground covers. They are simply cleaned of seeds and dead foliage, not disturbing the central growths. Pachysandra has one kink to be observed: where the planting is not prohibitively large, remove the top whorl of leaves, thereby securing greater vitality and less legginess. Cut the ripened Peony foliage to the ground and burn it. Cut Platycodons to the soil; Phlox the same, leaving any young base growth. Shear Polemonium. From Shasta daisies and Pyrethrums remove flower stalks only, and others requiring the same treatment end the list: Rudbeckia, Rue, Valerian, Verbascum and Veronicas. When this work is faithfully done there is a smug satisfaction in the resulting neatness and trimness, and the garden will be attractive until the final covering is put on after the freezing of the ground.

2. GLADIOLUS THRIP. A query came in today from a gardener who had not taken in all her Gladiolus as to what a "thrip" looked like. Did she have them and if so what was she to do about it? So more details to add to last month's paragraph. The Gladiolus thrip is a small insect of dark gray, about one sixteenth of an inch long, which feeds usually within the folds of the leaves and florets, making a bleached area and deforming both leaves and flowers. At digging time she was told to clean out the debated patch which was badly infected, the tops of the plants were to be removed and burned, and the corms placed in storage in a temperature of 32°—45°. Two months before they are planted naphthalene flakes—one ounce per hundred corms—will be sprinkled on them, and the fumigation continued until they go into the ground. Then right from the beginning the spray spoken of last month will be used on the foliage—one teaspoonful of Paris green mixture, and six pounds of brown sugar dissolved in one gallon of water.

3. WINTER TOPS. There is no time of year when the plants tell more distinctly what their needs are than now, and until I learned their language many were the plants that were smothered to death. In fact I am a firm believer that more damage is done by *over*-covering in winter in even severe climates than by *under*-covering. The simplest way to discover Nature's processes is to watch what is going on. In walking around the garden see what varieties are putting on "winter tops" or heavy green growths intended to give all the real protection needed. I can see Primroses, Sweet William, Madonna Lilies, Canterbury Bells, Foxgloves and Siberian Wallflowers with fat cushions of foliage, only requiring from me some arrangement that will not allow the water to puddle about them to freeze and thaw and rot the crowns, or heave the ground around the plants, thus fatally exposing their roots.



What you ought to do and how to do it most handily. Follow in the footsteps of the Practical Gardener



4. FOXGLOVES. While theoretically all my plants are equally dear to me, the Foxgloves have a wheedling way about them, and are usually the first to claim attention. They do not require much, just a chance to keep on breathing in fairly dry conditions. Small pebbles are drawn up in protecting collars under the outer circle of the leaf rosettes, and if these are very loose and floppy I gather the foliage up and tie it lightly with raffia. A few leaves or excelsior are scattered over the clumps and each one tucked away—under a berry basket for the seedlings and larger ones to cover the old plants. Where the planting is extensive either evergreen boughs, thin ones, are placed lightly on the area, or the leaves merely tied and left at that. In the spring the inside centers may be a little pale, but they soon recover, and I seldom lose a plant. (Except last fall, when the helper became over-officious and in my absence plastered every inch of the garden with fresh manure!) This treatment of pebbles, tying, light covering under box or basket may be adapted to all plants with winter tops, after studying carefully what they themselves are trying to do for their own natural protection.

5. LAST CULTIVATING. There are several things to be done while the ground is still workable. Cultivate the planted borders as long as the scuffle hoe will go easily through the soil. Weed seeds are discouraged, the harmful insects and larvae in the earth will be too sluggish to reestablish themselves if disturbed, and a loosened soil is more receptive to moisture, natural or applied, which will take with it such essence of fertilizers as are at hand. Otherwise, much of this plant food is lost by nonabsorption due to a hard or caked surface. Then I like to fork over the beds where annuals have been grown and leave them rough. This is good practice for any unused areas which are later to be planted. The frost sweetens the soil for another year, and what rubbish is cleaned out now is that much to the good in appearance and thrifty habit. A version of the Golden Rule as applied to gardens might be: Leave the garden in the fall as you would like to find it in the spring.

6. DAHLIA PROTECTION. On November 12 there is a Dahlia entry—ten days ago there was a blackening frost after which a few late bloomers were cut down to 18 inches. Today the tubers were lifted, and after they have dried in the light basement garden room, each one will be given a coating of cool melted paraffin to be left on during the winter and peeled off before spring planting. This method of protection against dampness works well, and is not an irksome task if the numbers are not excessive. I put a handful of bonemeal into the holes from which the Dahlia roots are taken. A spring breakfast is welcomed by whatever goes into the spot next season. The soil is loose and receptive now and the meal easily incorporated. I believe the ground is one of the forms of Nature most abhorring a vacuum, for successful gardening always seems to consist of putting something back each time a removal takes place. There must be no robbing of vitality.

7. FRIENDLY INSECTS. In the process of digging, numberless lady bugs or lady birds, according to the local name, are found snugly settled in hollows and sheltered nooks. I let these trusty friends carefully alone, except to remove a small colony to the house plants, for they eat plant lice and other soft-bodied infinitesimal pests, and when they winter through on the premises they are at hand to carry on their work in the early spring.

8. PROTECTING TREES. Where cats are included in the list of household pets their claws are often destructive to young trees or any shrubs of small trunk diameter. I had a pink Thorn ruined, and a Mme. LeMoine Lilac sadly stripped, until I began a winter form of protection, for during the summer. (*Continued on page* 92)



EMELIE DANIELSON

Light cinnamon brown stripes used horizontally in a modern setting by Macy

Starring STRIPES

Blue and white striped cotton fabric makes a handsome wall covering in the dining room of William Rodewald. A room by Devah Adams of Associated Interior Decorators



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An entertaining powder room decorated by Mimi Durant for her own home has stripes in the wallpaper dado and on the settee, covered in green and white



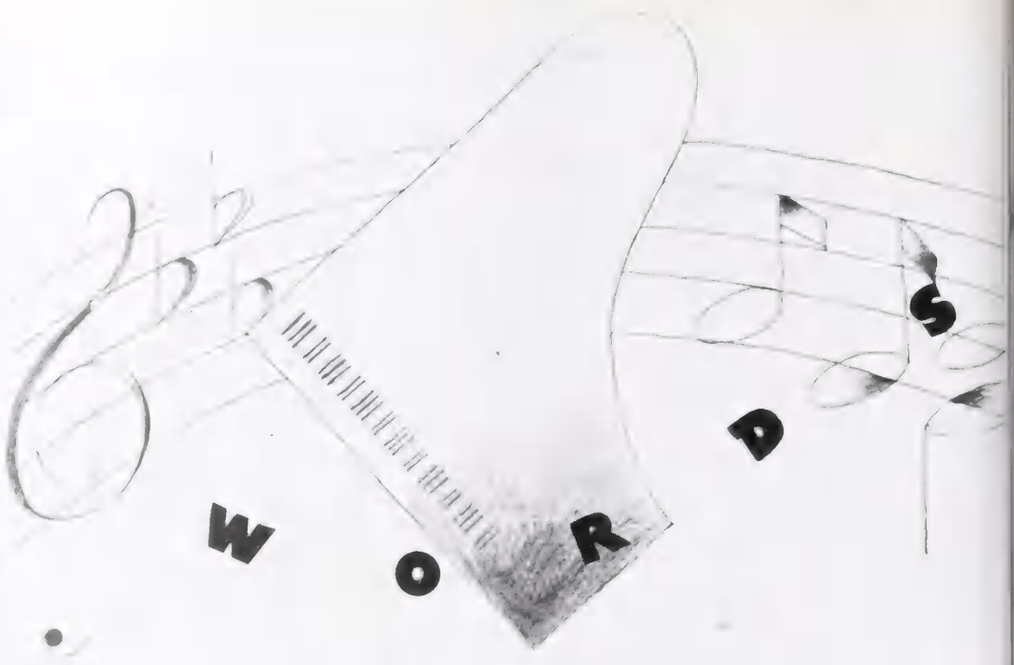
EMELIE DANIELSON

OUR September forecast of fashion notes in decoration stressed stripes. These rooms show how stripes are being used. Devah Adams has gone strictly formal with them in the handsome dining room on the opposite page with its fine mahogany and blue rubber-tile floor. She chose a blue and white cotton fabric for a wall covering (and by the way, you will see many more fabric-covered walls this year and next) which sets off the richness of the Chippendale furniture. On the other hand, Mimi Durant has used stripes in a playful room at the top of this page. The dado is wallpaper in black, white and silver. The poodles on the walls are painted in black with real fur applied. The stripes in Ruby Ross Wood's room below are painted broadly, and broad stripes are one of the most characteristic points in their revival. Macy makes a similar use of them in the room at the top of the opposite page, but stretches them *across* the wall. From these four examples you will see that: 1. You may use stripes with equal success in a modern or a period room. 2. They may be formal or informal depending upon the mood you wish to create. 3. There is a tendency toward the broad (three-inch) stripes, but the decorators usually keep their colors soft rather than bold. 4. They are being done in wallpaper and paint, and in fabrics, too.



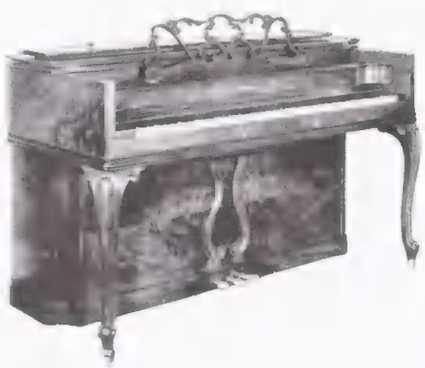
SAMUEL H. GOTTSCHO

Ruby Ross Wood designed this room at the Decorators' Picture Gallery using broad stripes of dusty pink and white, a splendid background for pictures





A new small vertical type, with full-range scale, by Chickering



Baldwin's new Acrosonic, fine-wrought piano craftsmanship

TO SAY that pianos are coming into their own again would be a little silly, for, of course, they have never really been out of it. Yet the tempestuous rise of the radio in the last decade has brought a reshuffling of musical values in relation to family life which sometimes has pushed the parlor piano into a corner. Now that the radio is beginning to take a stable part in our musical life, the piano emerges in a better light than ever. To some extent this is due to the broadening of our musical horizon, for which the radio is undoubtedly responsible. To an equal extent it is due to the conscious effort of piano makers to make the piano better to look at, more comfortable to live with, less expensive to own and much better musically through a great range of types and sizes.

In point of appearance, today's piano is easily superior to yesterday's. The concert grand is still just that, and must remain usually a whole decorative unit in itself. But the old fashioned upright is dead—and will soon be forgotten. In its place are smaller grands, adaptations of the old square type, modern adaptations of the spinet and the smaller harpsichords. The sub-normal miniature pianos, of course, are still toys, musically. But the smaller sizes which have the full eighty-eight note scale will produce amazingly good tone and resonance in astonishingly small space. And being small, they may—in fact, must—be reckoned with as a part of the decorative scheme which surrounds them. This is where the ingenuity of makers and designers becomes apparent. The photographs prove the point. Here you see fine pieces of furniture, for many tastes, as well as musical instruments.

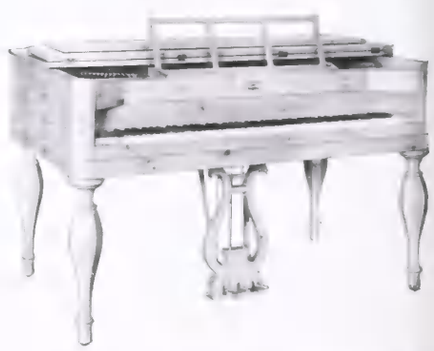
The placing of pianos for best musical effect in a given room is still no more and no less a problem than ever. We have just this to say: If you wish a really fine grand piano, and can make fine music with it, put the piano where it should be for real acoustic effectiveness. Then decorate your room around the piano. If, though, your piano represents a pleasant hobby rather than a consuming



Winter & Company's Sheraton Musette, traditionally sound

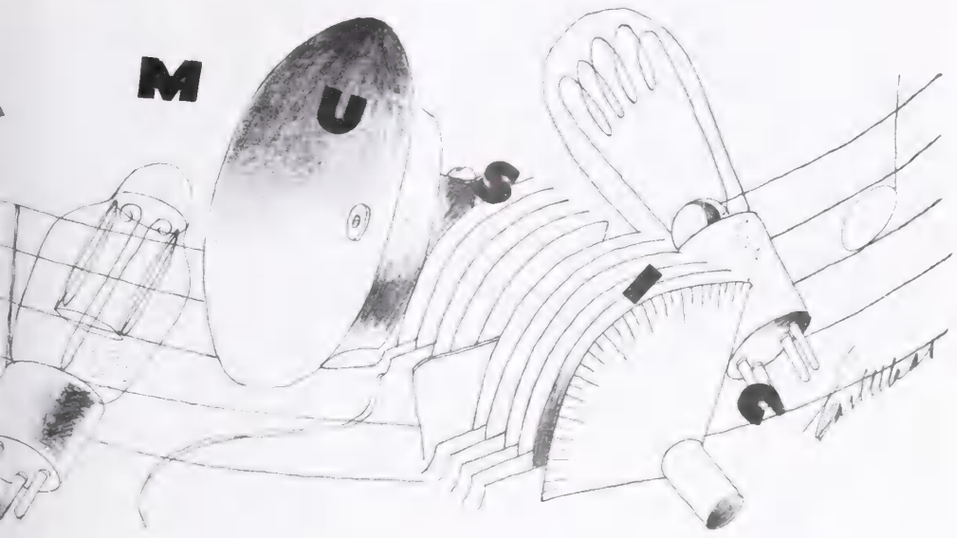


A modern case by Donald Deskey for a Steinway grand



Mathushek's Spinet Grand in Early American case of pine

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passion, any position where the sound can get out into the room, where the case will not dwarf other pieces of furniture, where the temperature is relatively stable will suffice. If you miss some of the finer musical shadings, the chances are better than even that you will never know it. That is, if your piano is of reputable make and sound quality to begin with. No one can make a fine piano out of a packing case, and the proper selection and seasoning of piano woods is very important. In fact, one of the reasons why the new pianos are as good as they are is that more scientific care is taken in matching the qualities and densities of the woods used.

About choosing pianos: we urge you to ask the help of someone who really knows pianos if you do not yourself. Select a price range or a style if you like. But make the final selection by ear and by feel of the keys under your hands. A good action is good always. A bad action may start well. It may fool you, but it will not fool an expert. Have your piano tuned three to four times a year, and play it often. Like good silver, a good piano improves with use.

RADIOS, unlike pianos, are not musical instruments. And don't let anyone fool you into thinking they are. They are purely electro-mechanical devices for reproducing sound. Their artistry is pure science—largely mathematics, so far as the emission of words or music is concerned. Ideally, a radio should require no help from you to produce fine tones—should not depend upon you to adjust when the base is too heavy or the treble too light. And ideally the only occasions when manual adjustment should be needed to correct tonal discrepancies are when atmospheric conditions or variations in distance or wave length or power of the transmitter tend to distort the tone of your receiver. Of course the ideal is seldom achieved (hence the need for manual adjustment) but it may be approached, for a very modest financial outlay.

But first a word about radios as furniture—as (*Continued on page* 106)



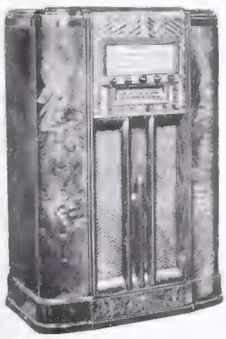
A fine but compact Zenith radio, a new-arm-chair model



A Stromberg-Carlson radio and automatic phonograph in one

A superbly simple case for the Philco radio-phonograph unit





This new General Electric model tunes its stations automatically



The newest in RCA-Victor radios with automatic station selector

turn to MODERN

THIS house began life on a Pennsylvania farm a good many years ago. It was of stone, as so many of its familiar contemporaries were—and still are. Until recently its owner, Mr. Frank B. Foster, used it as a week-end house. When he decided to forsake the suburbs of Philadelphia for the farm as a permanent home, extensive additions were necessary. In case you have failed to note any resemblance to an old stone farmhouse, it should now be said that the owner himself wished to preserve the traditions of the original house. The son and older daughter wished frank and outright modernism. Thanks to Oscar G. Stonorov, architect, all three had their way. The main living room, library and dining room, the owner's quarters and an adjoining room for a younger daughter preserve the old mood. The rest of the addition (and there was much) includes four servants' rooms and suites for the modern-minded son and daughter. Beneath their living wing is a large music room. The pictures key the satisfying contrasts within.





In the completely modern wing of the revised farm house, the elder daughter has a suite comprising living and sleeping porch, bedroom, bath, dressing room and this airy living room

The dining room, below, is also new, but it is in the old manner, with the furniture lending traditional emphasis. Notice, however, the modern light fixture and the ceiling of acoustic tile

Severely tailored, providing the utmost in con venience, the daughter's dressing room is defi nitely of today. The only part of it which is no built in is a long bench before the dressing table





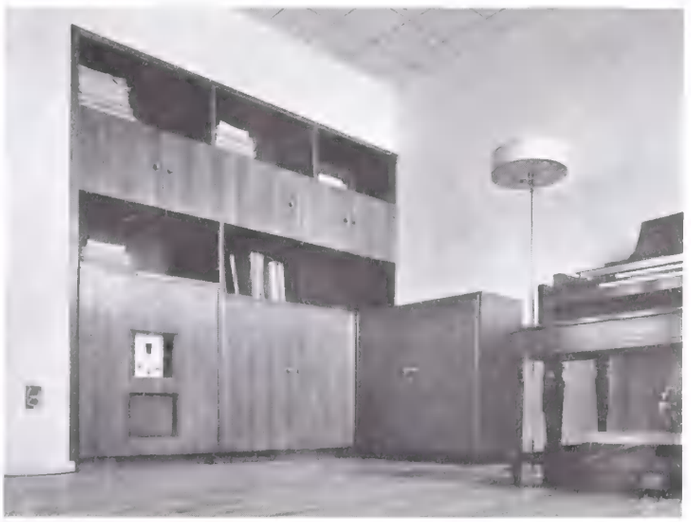


gain in the traditional spirit, yet with a simicity of detail which is refreshingly modern, is e large library, below. And again, as in the ning room, it is the furniture which harks back

Above, patio and modern wing, with daughter's living room above, music room beneath. The framing of this portion is steel, with Thermax and painted stucco. The casements are steel

The music room (one corner is shown below) was designed for music. Its architecture is severe. The acoustic ceiling has special pertinence, as the room has an organ, two pianos





F. S. LINCOLN

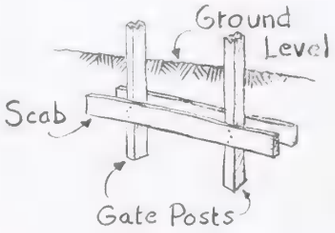
? ?

PLEASE TELL ME

Each month building problems which vex home owners are answered in this Readers' Service Department

? GATE POSTS

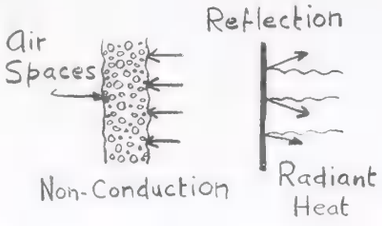
In spite of frequent repairs, the gate posts in our picket fence continue to sag. We've tried using longer posts, sunk deeply, but even that doesn't help. Can you tell us what to do?



A. There is something about a gate which seems to call all the neighborhood children to take a ride, however watchful parental eyes may be. Also, an occasional adult slam has been known to occur. All this means that the gate posts are subject to continual strains and jars, and it is no wonder that the deepest set posts, in the most firmly packed ground, will get out of line. One solution that is often used is to cross-brace the posts below ground by means of boards—generally 1″ x 6″—at a level of about a foot below the ground line. If these braces are extended to the next intermediate posts on either side of the gate, the result is a much more rigid structure, which will resist sagging. The carpenter's name for such braces is "scabs." Be sure that your gate posts are at least 4″ x 4″, and that the part below ground is well creosoted; or use a naturally moisture-resistant wood such as redwood.

? ALUMINUM FOIL INSULATION

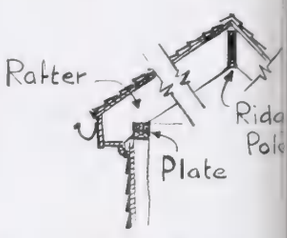
A salesman for an aluminum foil type insulation recently told me that this kind of insulation is equal to several inches' thickness of rock wool. Is this an over-claim?



A. Heat enters or leaves a building in three ways. The first is by convection, that is, by the movement of air. This is overcome by means of weatherstripping and building paper over the sheathing—in other words, by making the building as nearly air-tight as possible. The second way is by conduction, the transfer of heat from one material to the adjoining one. Dead air space, interposed between materials, minimizes this action. Rock wool, with its millions of tiny air spaces, is an effective blanket for conduction, just as are cork, wood fiber, cane fiber, dried seaweed, paper, and a half dozen other insulating materials. The third method is by radiation. A large percentage of the heat which affects buildings travels in waves, similar to light rays. This type of heat passage, radiant heat, is stopped by using a reflective material which turns back the heat rays in the same way that a mirror turns back light. Aluminum foil belongs to this class of insulating materials. In addition, it has emissive value, that is, it [illegible] heat rapidly. It is hard to compare rock wool and aluminum foil accurately, therefore, since they act differently. A great deal depends on the type of construction under consideration, and the controlling proportions between conducted and radiant heat.

? ROOF PITCH

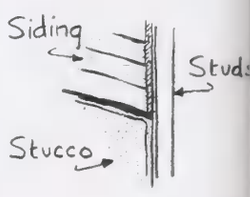
We should like to finish the second floor of our house, which at present is built on a one story plan. Is it possible to make the roof pitch steeper by removing the roof in sections and tilting it up, or must it be taken apart entirely?



A. There are certain prefabricated construction systems on the market which allow for changes in roof pitch, by having round members at the plate (eaves level) and the ridge. The rafters have curved notches at each end which fit against these round members, so that the roof pitch may be varied with a sort of hinge-like action. But in ordinary frame construction, such as yours presumably is, the rafters are cut and fitted to rectangular ridges and plates to make definite slopes. This means recutting and refitting for any change. Besides, if the roof is to be made steeper, the rafters will have to be longer, which, in turn, means that the sheathing and shingles will have to be removed. All in all, it looks as though your roof will be taken apart completely, though, of course, most of the material will be used again.

? STUCCO AND WOOD

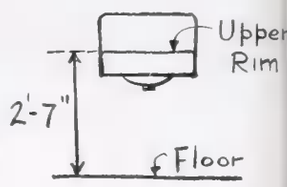
We were unable to get the wood portion of our house painted a year ago, when it first needed it. Now the wood has shrunk away from the stucco, leaving an ugly crack. How should we repair this?



A. Add stucco to close the crack. But before you do this, you must make sure that the wood will neither lose nor absorb any more moisture. Give it a solid coat of good priming to close all its pores—you might try aluminum paint—and then a good coat, perhaps two, of oil paint. It would be best to undertake this work during a spell of clear weather. As a further precaution against future shrinkage, you might place a batten-board over the joint, as a sort of water table, unless it would be inconsistent with the design.

? HEIGHT OF WASH BASIN

We are putting a new wash basin in our downstairs lavatory. Will you please tell us what the proper height should be? We always felt that the old one was too low.



A. The standard height for wash basins is 2′ 7″ from floor to upper edge of rim. However, it may be that all your family and friends are quite tall, in which case another 2″ will not be amiss. Standards are created to suit the average person, and the average American male, according to United States Army records, is only 5′ 7″ tall. On the other hand, downstairs lavatories are frequently meant to be used by children. In that event it would be wise not to make the basin too high for them to reach easily.

? FRONT STEPS

Our fifty-year-old house is of dark red brick, with limestone trim. It is in good condition except for the three steps that lead up to the front door. These are wood, and are quite rickety. We want to replace them, and would appreciate your suggestions as to materials and construction.

A. It seems to us that the most appropriate material would be limestone. It will harmonize with the house and wear well enough unless traffic at your front door is exceptionally heavy, in which case a gray granite would be preferable. In any case, a simple wrought iron hand-rail will complete the picture. Have your mason check the footing provision that was made for the present steps to see whether it is adequate for stone.

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MIRRORED BEAUTY *in the Boudoir*



An effective mirror use in a Tower Suite at the Waldorf-Astoria Hotel, New York City.

With ample mirrors, bedrooms and dressing rooms gain immeasurably in charm and convenience—become more modern, more delightfully livable. Generously used, gleaming mirrors make these rooms fresh and cheerful...repeat important colors...create subtle illusions of spaciousness...produce an atmosphere both stimulating and restful. These highly valued decorative advantages are equaled by the practical utility of mirrors. Discriminating women consider full-length and close-up reflections indispensable aids to good appearance. Consult your decorator for the most effective use of clear or colored mirrors in your home. Any Libbey·Owens·Ford Glass Distributor will be glad to cooperate.

Libbey·Owens·Ford Glass Company, Toledo, Ohio.

LIBBEY·OWENS·FORD

Quality Glass

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If you want tomato juice at its best, make sure the tomato juice you drink is Campbell's. You'll find there really is a big difference in tomato juice. Campbell's is the one with the true fresh-tomato flavor. You can taste the difference.



America's largest-selling tomato juice

HOME IN HAWAII

CONTINUED FROM PAGE 53

couch covers, chair seats, fans, hats, bouquets. And I am sure even Kamehameha would covet the lovely ceiling one of the best architects has designed from it.

The first requisite in furniture of the olden time was the couch, and there were two types: the hikiei or big couch, and the pune or small couch. Almost every lanai, and every bedroom, boasts one of these, reminiscent of the past and spread with woven lauhala or the tapa once pounded out from the paper mulberry and hand-blocked in strange colors. Black-dark teak and Chinese mahogany nests of tables and tea benches alternate with modern furniture cleverly fashioned of the native woods that glow with every sunlit shade of lemon, orange, honey, topaz, amber. And for pictures there are the simple two or three-toned Japanese panels of green and brown and white and black and gray—bamboo, or rice swamps, or flying birds, or sprays of blossoms, in no way resembling the messy little crazy-quilts we think of as the sole form of Japanese art.

The whole effect is as simple as a room in old Pompeii, containing only what is necessary or what is beautiful. And in the face of that stripping to the essentials of happiness—for to be happy one must have beauty merely for beauty's sake, or else one is merely comfortable, not happy—housekeeping becomes informal, pleasurable, graceful and leisurely. Hospitality becomes not a social duty but an art, and dinner is an exquisite moment to be prolonged rather than a disagreeable hour to be hurried.

But about the best thing we could learn from Hawaii is the way they have refrained fr spoiling nature. There is not a bi board on any of the seven isl And the women of the Gard Club have accomplished that the neatest, sweetest way th could be imagined. I thought, wh I heard of it, of the story a r porter told me, of interviewing woman noted for her diamon

"How in the world," he ask in wide-eyed wonder, "did y ever get all these bracelets a rings and tiaras and necklaces

The woman of the world look at the timid young reporter in pit "Why, dearie," she said kindl "I just ask for them."

Well, that's the way the wom got the billboards taken down Hawaii. They just went to t shops using them and pleasant asked to have them taken dow And when enough good custome had asked, the billboards can down—without a boycott, witho a harsh word, without even much as injured feelings.

And the Garden Club we right on from there. They bega to make the streets where possib —and at least the blocks—unifor in the flowering trees that a every householder's pride and jo The Golden Shower, the Frang pani, the Jacaranda—a doze blazing beauties of the early sun mer now stretch like dazzling cu tains without a discordant not And again the women just asked Where discordant trees had bee planted they offered an exchang —and hardly a person could b cruel enough to refuse.

Both these ideas are new in ou older states; in Hawaii they ar old. Just two more little points i which our sunny little sister se the pace for us to follow.



PAN-PACIFIC PRESS PHOTO

Flowered curtains echo the foliage outside these bedroom windows. Designed by Walter Lamb for the Honolulu home of Mrs. J. B. Thompson



SELDOM in the history of silver has a single pattern enjoyed so instant and tremendous a vogue as the new Sterling, "King Edward" by Gorham. Its great richness and really breath-taking beauty not only express perfectly the spirit of formal moment, but beyond question place it among the great silver classics of all time.

All leading jewelers show it. Examine, too, their illustrated price lists of the other Gorham patterns. Or you can write to The Gorham Company, Providence, Rhode Island . . . since 1831.



Please tell me ABOUT DECORATION

by OTTILIE HEUER

? A GIRL'S ROOM

Would you give me advice on decorating my daughter's room, which is quite large but faces north? She has mahogany Hepplewhite furniture. I should like to use wall paper, and to keep the white chenille bedspread which she already has. What colors would you suggest?

A. A wall paper in an all-over flowered pattern in tones of yellow and white would be charming. There is one on the market with a yellow ground scattered with white daisies and blue cornflowers which is perfect for a young girl's room. The white bedspread would work out beautifully then. Curtains of white organdie with wide full pleated ruffles would add a great deal to this scheme. The lamps could also be white.

? BLUE LIVING ROOM

I should like to make my living room light and fresh and at the same time use colors that will not soil too quickly or be too difficult to keep clean. I should like to have the basic color blue, perhaps with the sofa in that color, and possibly the rug in a warm beige. Will you suggest a color scheme?

A. Since you are fond of blue, why not paint the walls and woodwork a dusty blue and use either the beige rug which you suggested or one of the deep shades of burgundy? In any case you might upholster the sofa in the same blue of the walls in a self-tone diagonal stripe. The side chairs could be upholstered in white leather, which is very easily cleaned with saddle soap and water. The two fireside chairs could be upholstered in a figured printed linen in tones of blue, beige and burgundy. A scheme of this type would be light in tone but not at all perishable.

? DINING ROOM COLOR

We are painting our dining room a slate blue and wonder whether the woodwork should be painted white or the color of the wall. Is a crystal lighting fixture in the center of the ceiling in keeping with eighteenth century furniture?

A. By all means paint the woodwork the same color as the wall, not white. A crystal chandelier is in perfect harmony with traditional furnishings.

? DUSTY ROSE DRAPERIES

Will you advise me about colors for a room where the draperies are dusty rose? I am having the furniture re-upholstered, the walls recovered and am buying new rugs, but the draperies are practically new, so I should like to build the room around them, if possible. This is a north room.

A. Monotone schemes are very much in vogue right now and one of the nicest was worked out recently by a decorator. The walls and woodwork are dusty rose, the sofa is covered in the same color in a quilted fabric, the two other chairs in the room are covered in chintz in tones of burgundy, shell pink and dusty rose, and the rug is dyed a rose-beige. The only accents in the room are white and silver. The effect is charming and very distinguished, and would be ideal for a north room.

? COLOR IN THE KITCHEN

What color would you suggest painting my kitchen? It looks out over the courtyard of the apartment in which I live and I spend a great deal of time in it. I should like to make it a bit unusual and at the same time a pleasant place in which to work.

A. One kitchen which was most attractive was decorated recently in the following scheme: pale gray walls, white cabinets and butter yellow linoleum floors with white and gray feature strips inlaid. The ceiling was painted the same yellow as the floor with a small scallop of the ceiling yellow dropped down onto the gray wall. The Venetian blinds were white with gray tapes, thus repeating the gray of the walls.

? PAPER FOR RED CARPET

I have a brilliant red carpet on the floor of my living room and want to paper the walls. What color paper would you suggest, and of what character? The furniture is rather modern in feeling, but the pattern of the chintz which covers the chairs is traditional—red flowers with green leaves on a white ground.

A. From the description you have given of your room one of the new wide striped wall papers would be attractive. A blue and white striped one would be ideal for your purpose, with the stripe approximately four inches wide.

? BACKING FOR PANELS

I have two very old Chinese wall paper panels which I should like to use in my dining room. This is not my permanent home, however, and I wonder whether I could put them up temporarily so as to remove them from the wall again to use somewhere else. Could you advise me of some way in which these might be applied temporarily?

A. Before applying the panels to the wall, mount them on canvas and then apply the canvas to the wall. A good solid backing will increase the strength of the panels and at the same time make it easy to remove them again.

? INEXPENSIVE BATHROOM

Our bathroom has uninteresting painted walls and white fixtures. We do not feel that we can afford to have it tiled and should appreciate your telling us some way to make it a bit more attractive.

A. Painted bathrooms very often lend themselves to decoration more easily than tiled ones, since you are at liberty to introduce any color you wish. Why not paint the walls of yours a light gray and apply a cherry red and white border paper in panels? The curtains could then be white, trimmed with a cherry red fringe and tied back with cherry red rope. Your white fixtures will look very well with this sort of a background.

BURLINGAME PUBLIC LIBRARY

Interior decorators and designers participating in current Exhibition: ANN CRANE • ELSIE DE WOLFE INC. MRS. DODD, INC. • PAUL MacALISTER • ELIZABETH PEACOCK • MARGERY SILL WICKWARE, INC. • OTTO G. ZENKE

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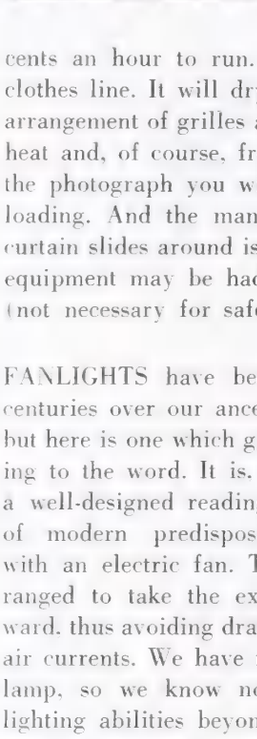
PLASTER WALLS will crack, even the best of them, for the simple reason that they are no match for a wall which is determined to bulge or settle. However, there is no need for these occasional cracks to show. Columbus Coated Fabrics Corp. makes Wall-Tex, which you have no doubt heard about. What makes Wall-Tex news at the moment is the two photographs just below showing once again, and more impressively than ever, how this fine covering conceals cracks, keeps walls clean and smooth and protects decorative finishes. At the left, Wall-Tex was peeled away in a search for a suspected plaster break. The picture on the right, with the fabric held partly in place, reveals the unblemished condition of the material itself. This is not to imply that Wall-Tex, or any material similar in character, will hold a faulty wall in place. But it will hold faulty plaster—on ceilings as well as walls. Those who have whole but patched or lumpy walls, or who wish a new ceiling surface, should take notice.



HARDWARE, generically speaking, is the step-child of building. By the time the rest of the house is taken care of, everyone is too exhausted to pay attention to such things as knobs and latches. Well, here is one worth paying attention to. It is a member of a new Unifast line made by the Lockwood Hardware Manufacturing Co., and has a number of obvious as well as hidden virtues. For one thing, it is easy to vary the knobs according to the color scheme of the room it serves. For another, it is held in place by a single machine screw which goes through to the lock itself. The ordinary knob is fastened to the wood only by means of three or four short screws through the rose, or circular plate around the shank. And here the rose and key plate are combined, eliminating two more screws to be pulled loose. All these external considerations make installing the usual 1¾" door simpler and cheaper.



LAUNDRIES come in for capital letters again this month. And judging by some of the samples we have seen, they should. Better and Maybe Smaller Laundries might be our motto at this point. And preferably first floor laundries, for the menace and muscle-tire of the cellar stairs are always present when the family wash is down below-ground. This month the laundry news is a clothes dryer. You see a photograph of it here, with the wet clothes hung in place, but the curtain not yet drawn. It works by gas, and according to the manufacturers (it bears the Thor label) it costs only half as much as most other available dryers. That should be news in itself, and should do much to make up for what is admittedly a lack of that streamlined chic which distinguishes so much household equipment these days. This dryer functions without frills. Statistically, here is what is claimed for it: It costs but two or three cents an hour to run. Its racks are the equivalent of 96 feet of clothes line. It will dry a complete wash in two hours or less. An arrangement of grilles and baffles protects the clothes from excessive heat and, of course, from all danger of fire. If you look closely at the photograph you will see how the hanging rods swing out for loading. And the manner in which the black and white percale curtain slides around is obvious. This is the standard model. Special equipment may be had as: composition casters, fire-proof curtain (not necessary for safety) and a pilot light for the burner unit.



FANLIGHTS have been familiar for centuries over our ancestors' doorways, but here is one which gives a new meaning to the word. It is, as you can see, a well-designed reading or table lamp of modern predisposition, combined with an electric fan. The shade is arranged to take the exhausted air upward, thus avoiding drafts and annoying air currents. We have not yet seen this lamp, so we know nothing about its lighting abilities beyond those implied by the picture. But the idea alone is worth calling to your attention. Especially for smokers, we should think this lamp, which is made by the Air-O-Lite Corp., would be very welcome. And for anyone it should eliminate heat which inevitably emanates from any light worth trying to see by.





BATHTUBS have a habit of pulling away from the tiles or plaster which surround them. The resulting cracks along the rim not only admit moisture into the wall itself but collect dust and dirt where it is least appreciated and hardest to remove. Here is a recently developed molding, made of a special aluminum alloy, which rids any tub of the crack nuisance. It is made by the Metal Units Co. and may be bought where good housewares are sold, to be applied by the tub's owner. A special mastic is provided which fills a channel in the back of the molding and sticks doggedly to such surfaces as porcelain, linoleum and enamel. Interlocking angles and end pieces are available. The molding may be applied to a corner or recessed tub.

PUBLIC

ROBBED! *while Sleeping*

A BEDTIME STORY BY SIMMONS



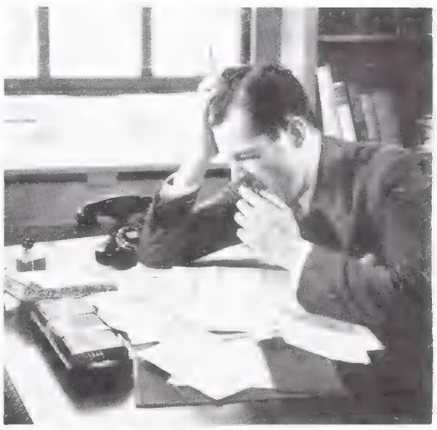
11 00 P. M. You should be dropping off to sleep now, but you're still playing that last bridge hand. Your mind keeps coming back to it. You can't seem to forget it and relax.



1 00 A.M. You're doing a lot of tossing and turning. Can't you find a comfortable spot anywhere? The bedclothes show what a state you're in.



7 00 A.M. You feel as if you'd taken a beating. Your back hurts. All your muscles are stiff. Your head aches. It's a supreme effort to move.



10 00 A.M. Desk piled and you can't get started. The way any man feels after 8 hours in bed on a badly constructed mattress!



If you want to get up every morning full of energy and enthusiasm—*like this*—try a Beautyrest. The name, Beautyrest, on a mattress is insurance for the deep, restful sleep you *need!*

Poor sleep robs your nerves and muscles of calcium—you become irritable, less efficient

YOU KNOW that when you sleep badly, you are likely to be tired and irritable the next day. And science has discovered the chemical reason!

During bodily activity acids are poured into the blood. This robs the nerves and muscles of calcium. You begin to lose control over your muscles . . . become irritable. And only during restful sleep can the blood return to normal and restore the lost calcium.

If you find it difficult to "get going" in the morning, you are probably trying to sleep on a mattress that won't let you relax completely. Your mattress is using up part of your calcium supply for the next day!

Simmons Beautyrest Mattress is scientifically constructed to LET YOU SLEEP. Its 837 "floating-action" coils instantly adjust to your body. You drop off to deep sleep in no time at all.

See what it's like to get up with nerves and muscles fully rested. Ask about Beautyrest at furniture or department stores. The cost is only 2¼¢ a day! Simmons Company, Merchandise Mart, Chicago, Ill.



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BUILDING & EQUIPMENT

816. Automatic Home Heating and Air Conditioning systems. Familiar enough as title for a booklet, but the Airtemp system is as modern and compact as you will find in the field today. Full description, fully illustrated of complete conditioning plants. Also available are booklets on oil burners, heating units. Airtemp, Inc., Dept. HB-10, Dayton, Ohio.

817. Ballard is writ large on the covers of three large leaflets on boilers, airconditioners and oil burners. The actual equipment is diagramed clearly, and the numerous special features are described in detail. For reading before choosing. Ballard Oil Burner Div., Gilbert & Barker Mfg. Co., Dept. B-1002, Springfield, Mass.

818. Personality Bathrooms and Character Kitchens. A new and fascinating booklet on home improvement as it concerns these two vital departments. Fully illustrated in color and filled with practical suggestions for the up-to-date home builder. Pittsburgh Plate Glass Co., 2323 Grant Bldg., Pittsburgh.

819. A Motion Picture in 7 Scenes is the story of a college-bred elevator which slides up and down the wall alongside your stairs. It is really a traveling chair, or, to come clean and name it, the Stair-Travelor. This booklet gives you seven slants on the subject. Sedgwick Machine Works, 157 West 15th St., New York City.

820. Burnham Home Heating Helps contain several pages of questions and answers compiled to act as a guide on home heating problems. With a Burnham conversion boiler you can switch from oil to coal, or coal to oil by simply changing the base. Burnham Boiler Corp., Dept. HB-11, Irvington, N. Y.

821. Designed for Concrete. This includes plans, renderings photographs, costs and the whole story of concrete houses. Mark our words, you'll learn a lot from this booklet, and with real enjoyment. Portland Cement Asso., Dept. 11-19, 33 West Grand Ave., Chicago.

822. Hodgson Houses are fully illustrated and described in a recent booklet which includes, with the many photographs, floor plans, and price listings, interesting testimonial letters about early Hodgson ready-built homes. E. F. Hodgson Co., HB 12, 1103 Commonwealth Ave., Boston, or 730 Fifth Ave., New York City.

823. Western [illegible] Camera Views [illegible] well indeed of the potentialities in active use of three fine western woods, Ponderosa, Sugar and Idaho White Pines. Seeing is believing, surely, in this case. You will want this booklet. Western Pine Association, Dept. H-37, Yeon Bldg., Portland, Ore.

824. Captiol Rock Wool insulation, blown into wall and roof spaces of your present home or a new one, will make life during extreme temperatures much more pleasant. Write for information about this everlasting material to Standard Lime & Stone Co., 15 E. Redwood St., Baltimore, Md.

825. Comfort that Pays for Itself. Are you prepared for those days when the wind whistles around the house? Are you prepared for those sweltering days when tall drinks and cold dips are of no avail? Look to your insulation. Read this booklet and find out how simply a new or an old house can be insulated. Johns-Manville, Dept. HB-11, 22 East 40th St., New York City.

826. Flooring. Complete information on how to select, lay, and finish NOFMA Certified Oak floors. A good flooring is a vitally important factor in home building—make sure you get Certified oak floors. National Oak Flooring Mfrs. Ass'n., 1137 Dermon Building, Memphis, Tenn.

DECORATION & FURNISHING

827. How to Get Your Beauty Sleep is Madame Sylvia's advice from Hollywood as to the best way of avoiding sheep counting at bed time. That bed linens as well as relaxing exercises are involved is proved by the booklet's sponsor. Wamsutta Mills, HB-11, New Bedford, Mass.

828. Lovely Charak Furniture might well serve as an exclamation of delight, not just the title for a charmingly illustrated booklet, brand new, describing fine reproductions. Thirty of several hundred Charak examples shown. Charak Furniture Co., 38 Wareham St., Boston.

829. The Golden Age of Graciousness (15¢). Illustrious names of old Williamsburg and modern furniture in the fashionable Williamsburg manner are woven into this fascinating booklet. With illustrations and full details of color schemes and furnishings for eight authentic room settings, inspired by the finest Williamsburg traditions. Williamsburg Galleries, C-1776 Merchandise Mart, Chicago.

830. Mayfair Shades are described and illustrated in a small folder which should convince you of their beauty and practicality. Their hardwood slats and essential simplicity make them both durable and efficient. You should know about them. Warren Shade Co., 2905-15 E. Hennepin Ave., Minneapolis, Minn.

831. Colonial Pine Treatment—a four-page leaflet crammed with facts about pine and what happens to it in the course of years to give it that characteristic loveliness. It also tells the way to achieve that finish in a few hours. It is a matter of chemistry. Colonial Stain Co., HB-10, 157 Federal St., Boston.

832. The Million Dollar Sleep is had, according to the reasonable claim made in this booklet, on a Slumbernest mattress. The pictures and diagrams will tell you why. And a larger companion booklet will show you how this fine mattress is made—in itself a fascinating story. American Auto-Felt Corp., HB-11, Grand Rapids, Mich.

833. Stick Rattan furniture is styled by the foremost designers. It's smart, swanky, distinctive and really comfortable. Write for this well illustrated folder. Heywood-Wakefield Co., Dept. C-10, Gardner, Mass.

834. The Charm of a Well Lighted Home is partly fixture, partly kindness to the optic nerves. This booklet gives a room-by-room treatment of appropriate lighting fixtures. The Secret of Entrancing Light shows the correct lamps in modern and 18th Century settings. Lightolier Co., Dept. 311, 11 East 36th St., New York City.

835. Williamsburg, and its influence on present-day living, is discussed in an especially attractive and well illustrated booklet. The origins of some of the finest Williamsburg pieces, how the reproductions are made—told by the manufacturers who are exclusively authorized to make them. Send 10¢ to Kittinger Co., Dept. 21, 1893 Elmwood Ave., Buffalo, N. Y.

836. Correct Curtains (10¢) presents a series of before and after pictures of window treatments that show how different types of windows should be curtained, where and how curtains should be hung. Quaker Lace Co., Dept. B-117, 330 Fifth Avenue, New York City.

837. Floors That Keep Homes in Fashion (10¢) is a new book on floor coverings in a wide range of colors and patterns. Selected for the average purse, but lovely enough for the finest homes. Armstrong Cork Products Co., Floor Div., 3711 Charlotte St., Lancaster, Pa.

838. How to Get Your Money's Worth in the blanket department is explained for you in a well-illustrated booklet which takes you all the way from the sheep ranch to the bedroom. Here is a new and authoritative slant on the relation between sheep and sleep. North Star Woolen Mill Co., Dept. HB, Minneapolis, Minn.

SILVER, CHINA & BUFFETS

839. The Story of Sterling (50¢)—the whole story, from the earliest examples of man's use of the metal. The book includes designs from all the great periods, tells you what sterling means, suggests uses of silver, with pictured table settings. Take our word for it, there has been no treatment of the subject to compare with it in interest. Sterling Silversmiths Guild of America, 20 West 47th St., New York City.

840. Smart Table Talk. This little pamphlet gives four very smart table settings as well as an excellent list of "do's and don'ts" when entertaining. One section is devoted to the fundamental rules for setting the table. Towle Silversmiths, Dept. M-10, Newburyport, Mass.

841. The Bride Selects Her Table Silver. Certain patterns in silver harmonize with modern settings, others with 18th Century and so on. This folder shows silver in its correct setting. Select the setting most typical of your home and your silver problem is solved. Lunt Silversmiths, Dept. E-40, Greenfield, Mass.

842. Enjoy Your Silver (10¢) gives fundamental rules for serving and table setting, tells how to care for your silver and teaches you things to look for when selecting your Sterling. If you're considering the purchase of a tea service by all means send 10¢ additional for Gorham Sterling Tea Service to the Gorham Co., Providence, R. I.

843. Alvin Sterling. Whether your home is 18th Century, Modern or Early American, you will find a pattern from this company's selection to meet your need. Turn to page 125 of this book, make your choice of patterns shown there and write for price list. The Alvin Silversmiths, Providence, R. I.

844. Only Sterling is Correct tells the story of Sterling, advises about the care of Sterling and gives many helpful hints to hostesses. Not only does it advise about the correct use of silver but it tells about china and glassware too. Full size printed reproductions of patterns will be sent for 10¢. Watson Co., 1107 Watson Pk., Attleboro, Mass.

845. Kirk Sterling Silverware. A new fall booklet, listing and illustrating not only the lovely flat and hollow ware patterns which distinguish this old silver house, but the new Kirk Rose design, in deep relief. This new pattern is suggestive of the older Repousse. Samuel Kirk & Son, Inc., Kirk Ave. & 25th St., Baltimore.

846. Table Charm from Dawn to Dusk: A tidy little booklet containing table settings by six decorating stylists, with separate attention to meals varying from white-tie formality to casual buffets. All set with Heirloom plated silver. Oneida, Ltd., Oneida, N. Y.

847. The Story of Wedgwood traces the origin of patterns that have come down through the ages to grace our tables with distinction. This booklet contains many illustrations in color. What woman wouldn't be overjoyed with a gift of this long famous pottery and chinaware? Josiah Wedgwood & Sons, Inc., 162 Fifth Ave., New York City.

848. Cooking at the Table is an adult version of child's play with the assortment of smartly styled cookers, warmers, grills, chafing dishes and the like which are shown here in copper and chromium. For an interesting leaflet, well illustrated, Write: Chase Brass & Copper Co., H-17, 10 East 40th St., New York City.

GARDENS & GARDENING

849. Schling's Bulbs are already familiar to most gardeners. This year's crop, as described in the current listings, should be noted with care. The sooner you order your season's supply the better the spring results, in cost especially. Max Schling Seedmen, Inc., 615 Madison Ave., New York City.

850. Picture Book. Nothing is lovelier than trees on a lawn but nothing can spoil the beauty of a lawn as quickly as sick trees. Are you giving your trees the proper care? The F. A. Bartlett Tree Expert Co., HB-11, Stamford, Conn.

STATIONERY

851. The Etiquette of Letter Writing is largely a matter of accepted form for the expression of your own personality. This attractive booklet, issued by a famous maker of fine writing papers, is full of the practical tips which are so important. Eaton Paper Corp., HB-11, Pittsfield, Mass.

INSURANCE

852. Outwitting the Burglar is as pithy and concise a booklet as you could want by way of advising you on the subject of its title. It is full of horse sense for property owners—or anyone else for that matter. Write: The Employers' Group, 110 Milk St., Boston.



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Kansas City, Mo., Robert Keith Furn. & Cpt. Co.
Los Angeles, Cal., Cannell & Chaffin
Louisville, Ky., Burdorf's
Manchester, Conn., Watkins Brothers
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Palm Beach, Fla., Worrell's
Pittsburgh, Pa., Joseph Horne Co.
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NATURAL PLANTING

CONTINUED FROM PAGE 41

steps (which do not show in the picture) lead down the main path on an axis with the central French door to the pool which Mr. Underhill had dredged out of the surrounding swamp. The vista you see from that doorway and terrace is shown in the photograph, one of the best examples I know of nature improved naturally. The underbrush and trees were cut down to leave a central pathway below the retaining wall. This pathway was cleared of rough stones and leveled and sown to grass seed. Then little irregular peninsulas of low-growing material were set out to border this path. Laurel and the wild Pinxter Azalea and ferns are the key notes in this underplanting. The tall Royal ferns on the far side of the little woodland pool were left as they were, but cleared out to extend the view on the near side. To the right of the path grows that graceful Connecticut treasure, the Shadblow tree, so called by the early settlers because it blooms in April at the time when the shad used to swim up our then unpolluted Connecticut rivers to spawn. Near it is yellow Birch and one of the tallest Swamp Azaleas I have ever seen. In every direction you find the Sweet Pepperbush (Clethra), which has fragrant, candlelike blooms in midsummer. Laurel and Azalea require acid soil, such as you find under Oak trees, but Clethra is not so particular and should be included in the native treasures so often ignored.

I do not advocate indiscriminate digging up of Dogwood and Laurel and Azalea by amateurs. One should not risk losing them in this way. Either have the digging done at the right time, preferably in the early spring, under the direction of a landscape architect, or buy nursery-grown specimens which have been transplanted before and come properly balled and wrapped for easy handling.

But to return to the planting around Miss Jordan's house. Only a month before the picture was taken, the ground to the left of the garage door (see photograph 3) was a dumping spot for building materials, but the planting has been so naturalistically done that you would think the Christmas ferns, wild Lily-of-the-Valley and woodland Violets which make a ground cover had always been there, and likewise the Blueberry and Maple-leaf Viburnum, which stand up above the foreground i the picture enough to be seen nex the garage door. If you do not know the Maple-leaf Viburnum (*Viburnum acerifolium*), look for it i June next year. It has leaves lik a small Maple and flat flowe heads of pinky white which ope into cream. It makes a bush shrub, not too high for plantin around a house in the shade.

The organization and arrange ment of trees and shrubs is just a important as the selection of them in relation to one's setting. T study this, glance at the photo graph of Mrs. Gordon Hardy converted barn on page 86. It i set on a level graded for the pur pose above an old wall, instea of down below where it formerly stood. The moving of the barn t this upper level was in itself a improvement. The stone wall tha once stood below it, affording basement for cow stalls, now set off the level lawn around the building. The barn is now used a a guest house, with the old ha wagon entrance which divides th two sections forming a covered porch. A Maple has been set ou on the upper terrace, near the en trance, the other Maple on thi level near the dog run at the back having been there when Mrs Hardy began her reconstruction.

She added a native Cedar to the left of the entrance and a climb ing Rose, the old-fashioned Tau sendschön, behind it. Another sim ilar Rose has a trellis to climb at the southwest corner where Forsythia makes a spatter of gold against the gray weathered board ing in early spring. This corner bush is well placed. So is the Lilac at the corner of the stone retaining wall below it. They soften the lines and relate the house t the ground. Two Siberian Elms or this lower level are making rapid growth, and their feathery foliage half conceals the severe lines o the barn. Where rocks obtruded in the lawn at this corner, Mrs Hardy has planted spring-blooming rock plants in casual fashion. I was impressed by the spacing and location she had planned for the little evergreen trees toward the rear of the grass plot, which in time will mask the tapering off o the wall to the ground at the rear an area which is kept as a meadow and not cut with a lawn mower

There is room for these ever green trees to develop so that they

(*Continued on page* 86)

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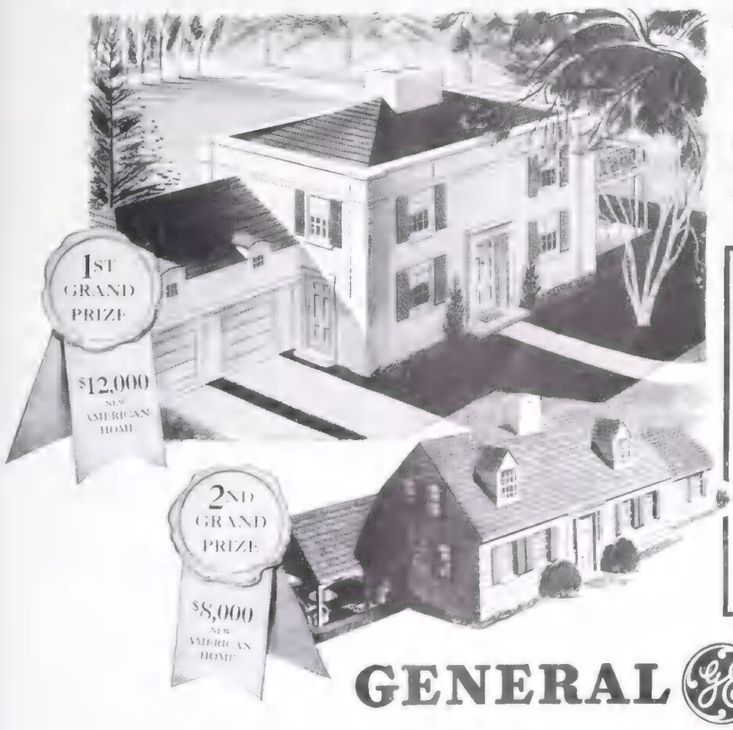
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MATTIE EDWARDS HEWITT

This guest house, belonging to Mrs. Gordon Hardy, was converted from an old barn. Forsythia, Roses and Lilacs soften its severe lines

will not have to be moved or cut down as they mature. The average amateur gardener seldom foresees how the height and breadth of trees will cause trouble later if not enough space is allowed for them in the beginning. Moreover, he seldom realizes that evergreens, which make dense, dark masses when grown, belong where they do not hide either the whole front of a house or more delicate planting. Here they will provide in time an appropriate background.

Several other items of interest in creating an informal planting scheme are the use of rock plants at the top of the retaining wall so that you enjoy seeing them spill over the edge, and trail down as the perennial border plants at the base of the wall begin to grow each season. Most of these border plants are Phlox and Delphiniums, and I have never seen Delphiniums planted to better advantage than against this old dry stone wall with the full southern sun on them. The low evergreen shrubs in the foreground planting (Juniper), are naturalistic in appearance and well chosen.

Part of the problem of organizing natural material has to do, not with putting in things, but with taking them out. To clear out paths so that one can stroll through one's thickets of trees, or to clear out vistas from certain spots around one's home, requires the same art and prevision that planting does. In fact, I think it is harder to cut down and to prune intelligently than to set things out. A confused jumble of natural lavish growth dazes one to its possibilities. This is particularly true of those of us who have cou try acreage we cannot put und cultivation. In my case, whe once my predecessors kept cows now a little wilderness of Ced trees and Sumac and shaggy u derbrush, getting more and mo impenetrable each year.

What to do stumped me until happened to see what Mr. Unde hill, the landscape gardener, h done with Miss Jordan's woodla acreage in North Stamford. He h kept paths cleared and underbru cut along the trails leading to pa ticular beauty spots the own never knew existed until she beg to explore. One such trail lea through a half acre of bla Birches to a Cedar knoll, whe the ground is covered with a d gray moss in beautiful contrast the deep olive and rust of t Cedars and the verdant emerald Bayberry bushes in between.

There were many other tre trying to come up and crowd t Cedars, and if Mr. Underhill h not been adamant in letting t Cedars predominate, few wou have survived, because Cedars w not tolerate being hampered close neighbors. That this decisi was a wise one is evident in p ture 4 on page 41. As the Ceda mature (and they do so in s prisingly short time) they take the dignity and grandeur of Itali Cypress. If you have always as ciated Cypress or the pyram shaped Arborvitae with form gardens, you have a new pleasu awaiting you in seeing an acre Cedars growing wild and unc structed—most effective perha in the moonlight. All that is quired is an axe to clear out t

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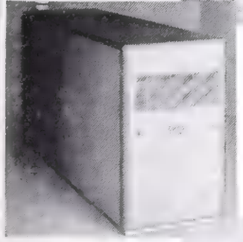
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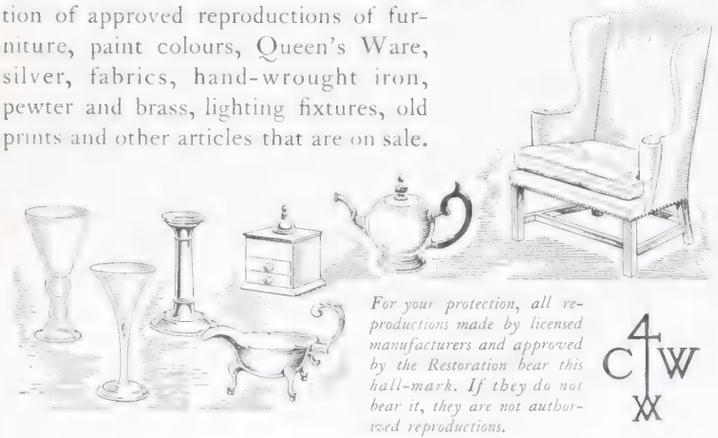
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paths and open out some vistas through the long aisles, so that their majestic mein playing on many variations both of form and of color delights your vision.

If you are lucky enough to have even a few white Birches on your property (see picture 2 on page 41) you can add to them and create a birch walk as Mrs. George Foster did at her home in Ridgewood, New Jersey, some ten years ago. By such means you can create a great sense of distance and of forest depth in a short stretch of property, perhaps leading off from the cultivated house area to your distant boundary line. Then there is a fascinating project in planning masses of Daffodils to come up under the Birches every spring. Fifty dollars' worth of bulbs divided among varieties of Narcissus, the trumpets, bicolored, short-cupped and poeticus, to be followed by Wood Hyacinths (*Scilla campanulata*) in pink and blue and white, and *Scilla nutans*, the English Bluebell, will give you a carpet of color over a period of six weeks in April and May, a small investment for the resulting pleasure you will have and share, for people will flock to see this sight. Another idea is to introduce Lily-of-the-Valley into another section of your woodland walk, and patches of Dogtooth Violet (*Erythronium*) and Trillium.

Native Violets should be more often used as a ground cover to bridge the gap between a mown grass plot and the beginning of some natural wild part of the ground. The only trouble is that Violets spread and have to be sheared and kept in their place. But they answer a need where one wants low-growing native material instead of grass, which requires constant upkeep.

Another type of natural beauty to be made accessible is a stand of mountain Laurel. If the way to it is over rough rocks and through briars, yours is the job of smoothing the path enough so that those of us who are not mountain climbers by profession can get to it. No landscape painter could do justice to the sight that follows a walk up over a slope billowed by Laurel in a grove of rock Oaks, to a sheer granite precipice, at Miss Jordan's home at North Stamford, Connecticut, where, clustered at the base of the rock and growing up out of deep crevices on the face of it, are gigantic bushes of this crowning beauty of New England. (See photos, page 41.) It was not easy to carry out Mr. Underhill's plan for this walk, because stone steps had to be built over some places in the climb, guard rails put up here and there, and rough bridges built over swampy places, but the goal is worth the effort.

Here is another experience and a treatment that is interesting. An old-time house on a bleak hill was purchased by city people. It was repaired and renovated, a new garage built to the north of the house, and a young landscape architect took charge of the planting. The first thing he did was to have several large shade trees moved late in the fall from the woods on the property, to frame the view to the east from the front door. He chose a gray Beech, two Oaks and a Sycamore, and they were set twenty-five feet away from the house at the north and south corners so as not to cast too much shade in the yard. In the fall, the wine red and bronze coloring of the Oaks against the rich chartreuse yellow of the Beech leaves and its pearl gray bark makes a beautiful combination, not to mention the lines of the trees themselves.

There was a reason for choosing the Sycamore as the third dooryard tree. Oaks and Beeches are, of course, native all through New England, but in this one section in the lower foothills of the Berkshires, Sycamores dot the landscape every road one takes, so that to have one of these members of the Plane tree family, with their characteristic massive shape and spotted bark as lovely as a moth's wing, was to relate the old house to the landscape that nature had provided its builders. If there is a moral to be gained from this instance of a fortuitous choice of landscape material, it is to achieve individuality in your scenic effects not by importing trees and shrubs from all over the world, but by giving prominence to whatever has a universal appeal and yet is common to your particular locality. . In addition to the trees I have mentioned around the remodeled New England homestead, old-fashioned shrubs such as you would expect—Lilac, Bridalwreath and yellow shrub Roses—were massed around the doors with a few native shrubs you would not expect. One of these was native black Alder, *Ilex verticillata*, with red, Hollylike berries in the fall and brilliant coloring.

Just below the house, except to the east, the ground sloped away. The landscape architect graded it level immediately around the house, put in a retaining wall and dug out the slope below into a less

evenly graded area, broken by masses of shrubs—dwarf Crab-apples, Dogwood and Quince trees. Around the garage to the north of the house he made the planting wholly of native material from the woods—white Birch, Laurel, black Alder, Witch-hazel and Dogwood—set out to make an enclosing thicket which would not require mowing.

To the south of the house on the lower level, overlooked by the living room windows, he laid out a garden of annuals in irregular shape with a grass plot beyond, terminated by a Grape arbor. Through the arbor one reaches the vegetable garden which extends down to a swamp.

To make a background for the vegetable garden which would blend into the swamp below it, the landscape architect decided on native varieties of Willows—the black Willow, Weeping Willow and Laurel-leaf Willow—because they suggested lowland marshes. Try as he could, he was unable to find any nearby nursery that had native Willows to sell. All theirs were Babylonian, which stream in somber fashion to the ground. Finally he was able to locate a nursery that carried these simple native trees. I mention this because I am thoroughly convinced that one reason we do not more often see naturalistic planting around newly developed country places is that the horticultural specimens of outlandish material are easier to buy. You may think you are achieving an unusual effect if you choose a Japanese Snowball or a Spanish Broom for your foundation planting, but I assure you it is harder to buy Elderberry or Maple-leaf Viburnum or shrubby Cinquefoil just because they are so common to New England waste land that there is no demand for them commercially. The situation will change only when more gardeners learn the value of this material and ask for it often enough to create a commercial demand for it.

APPLES

CONTINUED FROM PAGE 63

surprisingly varied as any cooked fruit in the world. Do them with a little claret or white wine instead of water in the bottom of the pan. Pare the top half and glaze it as the big hotels do. This can be done in several ways. Beat a couple of tablespoons of powdered sugar into the white of an egg and paint the top with it, setting it back in the oven long enough to brown. Or use a teaspoon of apple jelly spread on top. With some apples you'll get the jelly in the bottom of the pan. Liberal dusting with powdered sugar and a minute under the broiler flame gives a nice caramelly glaze.

As for that yawning gap left by the core, it is rife with possibilities. Stuff it with raisins, currants or dates. Or nut meats. Fill it with a paste made of grated lemon rind, butter, brown sugar and the yolk of an egg or two. Fill it with cracked hard cinnamon candy. Or mincemeat. Not to mention anything from the preserve shelf. Orange marmalade, apricot or blackberry jam are among the best. Try pecans in the apricot jam. Or baste the apple with vanilla syrup and stick a corona of blanched almonds upright around the top. Spices, of course, can be added *ad lib*. The very best with apples are nutmeg, cinnamon, cloves and ginger. Try crystallized ginger in the core. Or you can try basting with honey.

JELLIED APPLE COMPOTE

Too seldom met with is jellied apple compote. Its delicate flavor and eye appeal make it one of the most delicious light desserts I know. Take a dozen red-skinned apples, pare, quarter and core them, putting them into cold water as you work with them to keep them from browning. Take parings and cores and boil them fifteen minutes with a pint of water and a pint of white wine. The skins should color the liquid. Now strain and bring to a boil again with half a pound of sugar (about a cup) and the peel of half a lemon. Then put in your apples, as many at a time as the liquid will cover, stew about fifteen minutes, or till tender, and remove one at a time to a wet mold to cool, being careful not to break them in handling. Reduce the syrup to half and test it on a cold plate. When done it should just jell. Pour over the apples in the mold and put in the refrigerator to set. This can be served as is, with whipped cream or with a thin custard.

Very much the same effect results from laying slices of apples sprinkled with sugar in layers in a round baking dish, setting a plate or saucer with a weight on it

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on top of them so they cook under pressure and baking for a couple of hours in a slow oven. Usually the result will jell and turn out when cold as though it had been molded. However, it isn't quite as delicate in flavor and not nearly so pretty.

APPLE FRITTER

The French have a way of making apple fritters that make them eligible for company dessert. They call them *beignets* and serve them with a wine sauce. Peel, core and slice your apples into rings, then set them to soak in brandy to cover, with a couple of teaspoons of powdered sugar and the grated peel of a lemon stirred into it. Leave them there for four hours. Make a thin batter—about two-thirds of a cup of water to a cup of flour (salted and with a little sugar if you wish), added gradually and well stirred. Then a tablespoon of olive oil and the well-beaten white of an egg. Dip your apple rings in this and fry them in deep fat. Drain, dust with powdered sugar and serve with a sauce made from the brandy in which the apples were soaked. Say you have half a cup. Then take a quarter of a cup of butter, cream it with a cup of brown sugar, add the brandy, and the well-beaten yolks of two eggs. Cook this mixture in the double boiler until it begins to thicken, then pour it over the beaten whites, stir well and serve in a sauce boat with your fritters. You can add a little cream to this sauce if you wish.

APPLE PUDDING

German cooks make such wonderful use of apples that it's not surprising they should have thought of something unbeatable for an apple pudding. I make this in individual Pyrex dishes, but it can go in one big baking dish just as well. Pare four large tart apples and cut off their tops to be used as covers. Then, with one of those little round scoops, take out all the insides, being careful not to break the apple. Mince this up with sugar, cinnamon, raisins, a handful of pounded almonds, the grated peel of a lemon and enough white wine to make a paste of it. Fill the apples with this mixture, and fit the tops back. Grease your dish, or dishes, put the apples in and add enough water just barely to cover the bottom and keep them from burning. Then let them bake while you make a sponge cake batter.

Beat the yolks of six eggs until they are thick and lemon yellow. Then, still using the egg beater, beat in a cup of powdered sugar, the juice and grated rind of a lemon and the whites which you have already beaten dry (so that won't leave the bowl when you turn it upside down). Stop mixing when the whites and the yellow still have streaks like marble cake, and carefully fold in a cup of flour sifted with a couple of pinches of salt. Pour over your apple dishes and bake—don't hurry them. They will take a good hour in a slow oven and they don't like to be disturbed in the process. This is equally delectable hot or cold.

NOTES: Apples keep best in a dry place at a moderately cool temperature, and so arranged that they do not touch. The air should be kept fresh or they will pick up a musty scent.

Like all fruits that discolor on exposure to air, they can be kept white by dumping into cold water with a few drops of lemon juice added, as soon as they are peeled.

Apple sauce, simplest of dishes, still has tricks to it. Use a cup of water to a quart of apples. Boil quickly to keep light in color, and don't pare or core, simply quarter. Strain when soft and then add sugar. Return to fire until it melts. Add raisins soaked in hot water just before you set to cool.

The pectin which produces jelly is mostly in the core and skin.

And there is a flavor in the seeds, rather like bitter almonds which adds immeasurably to any cooked apple dish.

If you would like to candy apples for your children, melt those hard red cinnamon candies in a little water, heat to 310°, cool slightly and dip the apples in it.

Another thing children love is apple snow—a stiffly beaten egg white to a grated apple, mixed and dusted with powdered sugar.

Sweet apples take just about twice as long to cook as tart.

You can make an apple syrup that is pleasant on pancakes or puddings by boiling four quartered apples in a pint of water with a pinch of cinnamon, straining through cheesecloth and boiling the juice with a pound of sugar for five minutes. If you plan to use for desserts add a wineglass of brandy to the water in which they cook.

Put a couple of tablespoons of water in the pie if your apples are mealy toward spring.

Good molasses boiled up with a little butter makes a fine sauce for apple dumplings.

Next time serve apples instead of crackers with Camembert cheese.

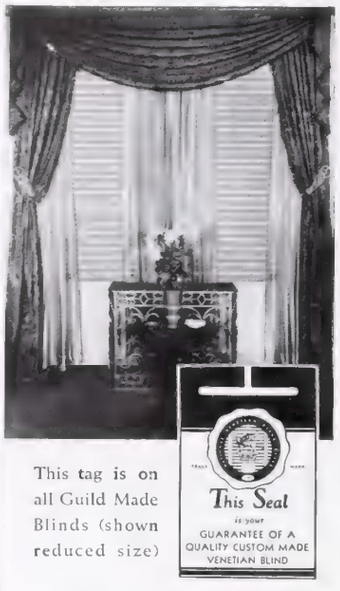
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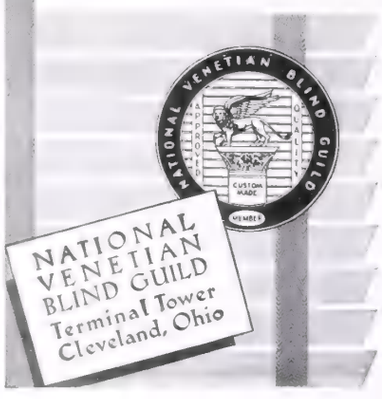
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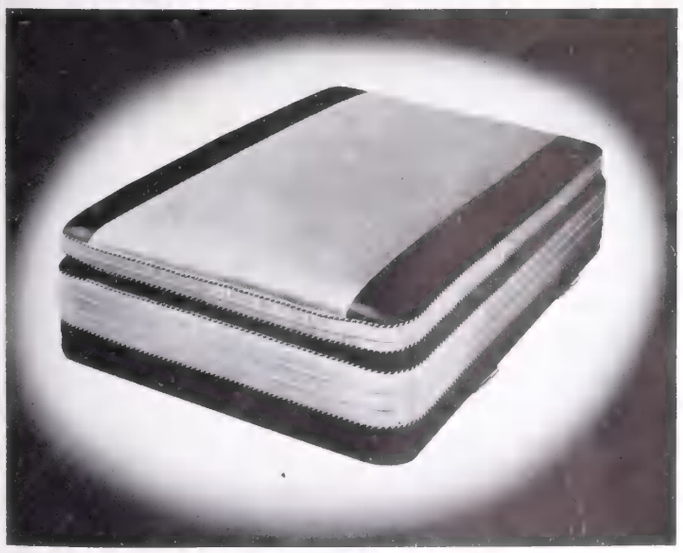
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Perfect Sleeper mattress and box springs, top, with the tuftless method of construction. The quilted slip cover comes off for cleaning. It is attached to the mattress by elastic bands. Below, Sealy Super Sleep Ensemble, covered in colored satin with the same tuftless construction as the other

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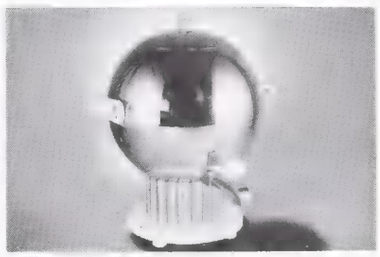


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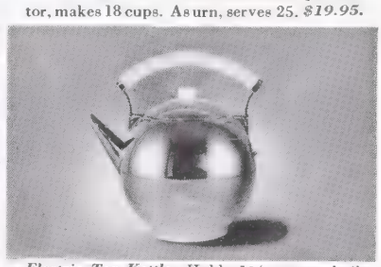
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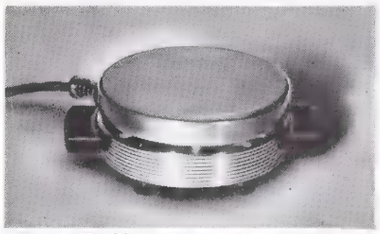
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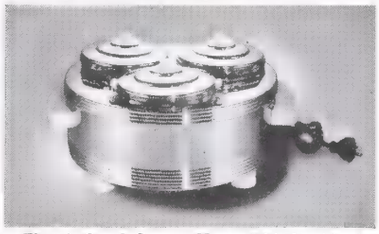
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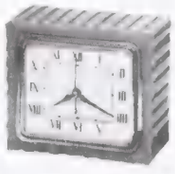
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GENERAL ELECTRIC
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LOG OF THE PRACTICAL GARDENER

Continued From Page 67

strangely enough this form of injury is almost nil. Incidentally, the method is equally efficient against the inroads of rabbits and mice, teeth of these rodents being quite as deadly as claws. Cut fine wire mesh into two-foot wide strips, long enough to encircle the tree completely. Thrust this collar one or two inches into the ground, and I make very sure that the ends overlap so there is no chance for small animals to wriggle through any open place. Surprise is often expressed that cats can be tolerated in a garden, but you have only to turn to Gertrude Jekyll's books to realize that these pets go hand in hand with fine gardening if the owner so desires. The phraseology of this statement may be a bit mixed, but the fact is incontestable!

9. STORING FURNITURE. Garden furniture is always a problem, both in choice and in storage. The only way to keep it fresh during the winter is to cover it when putting it away, and I have had unbleached cotton strips made to swathe the chairs and tables in, so that they may emerge fresh and clean from the garage loft next spring. Too often these articles of furniture are piled up in some out of the way corner where they are sore collectors of dust and grime. When repairs are needed I do them now, as there is always more available cash in the garden budget in November than there will be in May. But one or two seats are left out, preferably of the movable variety, for enjoyment can be derived from them many times during the next months.

10. LAST BLOOMS. The garden gives one a comforting sense of security in these last still sun-warmed days of Indian summer that float over the horizon. There are surprises in the secluded nooks of the border. Little Johnny-Jump-Up faces are never more appealing than when peeping up from from beneath drooping frosted leaves; if there is a Petunia blossom it will seem the richest, most velvety one of the season, and all the trite mottoes and proverbs about departing guests and disappearing riches come seething into mind.

11. CLEMATIS TRICK. There are two tricks about growing the large-flowered Clematis, which are becoming more and more popular, with a resulting increase in the lengths of the catalogue lists of this climber. At planting time an abundance of lime is dug into the soil, and approaching winter certain protection is advisable. Many of them are hardy beyond doubt, but the delicate tendrils do not like the whipping and snapping in the winter's rough games, so an avoidance of such mishaps is to be looked out for. Nothing is better than a circle of chicken wire as wide as will reach well up on the vine, and filled with leaves well but gently packed around the stems. If a sloping cover is arranged over the top for dryness so much the better. This little penthouse structure is easily arranged at the top of a wall where the Clematis is trying to get through its first winter. After that sturdiness is better insured, but the wire and leaf protection will always be welcome around the base of the plant. It is a simple rule given by a great authority on Clematis: Keep their feet dark and cool and their heads exposed and hot.

12. PACHYSANDRA. The useful Pachysandra is on the blacklist with many gardeners but as it is a plant of many merits for shady corners and stubborn soils, I try to minimize its glaring faults and correct them whenever and wherever possible. One help toward a quick start in the spring is to take off the top whorl of leaves at this time, and another is to protect in some way any of these plants which edge walks or drives. Otherwise they are very apt to be trampled on, or suffer injury in the course of snow shoveling, with the result that bare stems greet the eye and remain in a state of semi-coma well into the summer. While the ground is still soft I drive stakes at the edge of the path just high enough to hold in place a thin line of evergreen boughs.

13. LOW BORDERS. This same plan is followed for any shrubbery or grass borders in danger of being mutilated by snow plows, shovels or passing motor cars. Stout stakes at least four feet long are driven into the ground and the evergreen branches fastened securely with binding twine or wire to these uprights. There is no unsightliness about

e pseudo-evergreen trees, and n locality of deep snows, besides rlection, they define the drive- when it is drift-hidden.

WINTER WARNINGS. . On November 20 last year e were many signs that winter near at hand, according to an English Almanac, and more once have these indications Nature turned into certainties. s book says: If water fowls for- the water; if cranes flock ther; if geese fight for their ing place, or if the sparrows very early in the morning any hese signs insure the arrival inter conditions. The sparrows in to jitter before light, so the task was a final watering of evergreens and Rhododendrons a nozzleless hose, sending r down into the ground far igh to be below the probable zing point.

POOLS AND PIPES. . After this all irrigating ems were drained and shut off; big pool plug removed and water run out into the sewer s and the plug *left out*. One it was carefully put back out my knowledge and in the ng the pool was full of water n melting snows. Fortunately damage resulted, but it was dis- certing to have a pond greet eyes when the wooden cover removed instead of a dry ce- t area. All faucets outdoors are open, of course, but it is amaz- where there are numbers of n in different localities, how n one will escape and a burst be the result. Whenever pos- e after the task is supposed to e been properly plumbered. I around and give each one a sonal twist! Better to be safe n sorry!

CLIMBERS. Before the). November winds get too ent it is well to see that the bing Roses and hardy vines firmly attached on the walls trellises. Any newly planted e of this type is better taken n from its support and laid the ground to be covered with w shovelfuls of earth. It would m to be a drastic, suffocating tment, but it seldom fails to g a thrifty set of canes in ing. For two years I gave such ering to a Silver Moon Rose in ocality unusually exposed, and gave it a chance for establish- nt which brought it safely ough the next winters without coddling. In sheltered corners I often find even this late a spasmodic bloom of Morning Glory or Cup and Saucer vine, and the Silver Lace. *Polygonum auberti*, is one of the last climbers to succumb to the weather.

17. GARDEN GLOVES. In the process of untying or unfastening the Rose canes before laying them prone, one should never forget to wear heavy canvas or leather gloves to keep the hands from misery. Speaking of gloves, a clever gardening friend who wears special clothes for the purpose (which I do not, my costume being of the "come as you are" type) buys the ten-cent cloth variety which now come in imitation of chamois or buckskin, removes the knitted cuff and replaces it with a deep gauntlet one of different color. She often uses a light felt, and embellishes it with patient stitches. These gloves are neither water nor thornproof, but I have seen many gardeners delighted to find them in the Christmas pile, and there is always a certain theoretical envy in my heart when I spy them.

18. SOIL PACK. What about Roses? As I do not suffer temperamental plants gladly, my Roses must always be the types to get themselves through the qualms of winter without any coddling. This means they are the species Roses, the rugosas, the hybrid perpetuals and their progenitors, the China, the Damask and the French. But I often lean over the fence and watch the neighbors putting their aristocratic hybrid teas to bed, getting pointers for the day when the lure may overcome me too.

19. COLLARS FOR ROSES. As I have noticed the results in the spring, one particular gardener always seems to come out ahead of the others and with less labor. He does not like leaves and straw as mice will burrow in and take their toll of the plants, and to use the soil pack method without some defining frame requires a prohibitive amount of soil. So he has made conical collars of metal—Nos. 18 to 24 galvanized iron—which are nine inches high, ten inches in diameter at the top and fourteen inches at the bottom. Three or four shovels of earth fill each one after it is placed over the Rose bush, and no winter rains or thaws can wash it away, nor is there any hollow to hold water, as the soil is heaped up on the top. After a freeze he piles leaves



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around the collars and over the tops, and holds them down with any material the rest of the garden is covered with—branches, pea brush or the like. The metal collars nest for storage, and I can vouchsafe that they are practical. Otherwise this idea would not be stored in the back of my head for the possible protection of future Rose beds!

20. FULL PROTECTION. A North Dakota enthusiast told me that she seldom lost a Rose plant, but that her method was an intensive one. After hilling up the Roses with soil, they were covered with hardwood leaves to a depth of 24 inches, using boards to keep the leaves in place, arranged so that they will shed water. The covering is supported so that no weight will rest on the Roses, and then over this roof an even layer of manure, 6—8 inches, is spread. This diligent attention certainly spells protection with a capital P.

21. WOODY PLANTS. I use the soil pack on tender woody or semi-woody plants whose stalks as well as roots need protection. Such are the Japanese Anemones, the Buddleia, the Caryopteris, and the process is not a long one. I take ordinary earth with a powdering of lime, heap it around the base of the plants into a pyramid a foot high, and pack it hard and solid with the back of the spade. In the days when there was a vegetable garden that was the ideal place to secure the earth, and once, when the plants were few and the garden small, the soil taken out of the porch boxes was sufficient for the purpose. But ordinarily it is well to have a barrel of loam brought in, or the amount needed. In the spring the hills are raked down and spread over the surface of the bed.

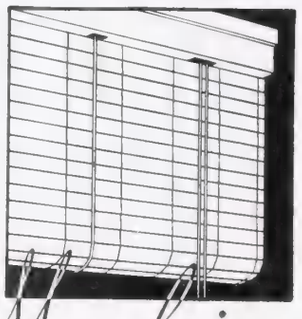
22. TOBACCO FOR LAWNS. A quick motor trip to the tobacco-producing valley resulted in baskets and bags of tobacco stems, than which nothing is better for lawn protection. These little brown twigs serve three purposes, each one a vital factor toward a good appearance of the sward next year. Protection for the tenderest grass is afforded, insects do not like to hibernate under the tobacco, and it constitutes a fertilizer. I do not cover the lawn so that the grass cannot be seen, but just so that the snow will not lie directly on top of it. *Vote:* If the



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excuse is not wanted for a mo trip into the autumn glory of col tobacco stems may be obtained the bale from the store.

23. NEW PATH. If anyo starts a path across t frozen ground, such meandering promptly discouraged, for t marks will be difficult to era cate. If the habit is persisted it is wise, I have found, to c sider carefully whether there not some good reason for est lishing a path between the in cated points. This follows t unbreakable garden tenet that t successful design is one arisi from necessities.

24. OIL THE TOOLS. T time is about over, and all implements are put away immaculate condition, rust and attendant injuries will be p vented. They can be wiped w kerosene after cleaning, or, bett I have found a heavy oil warm and applied before it cools mak the best rust preventive. A certa gadget helps to rub the oil w into the surfaces, and also spre on a final heavier coating. Ta an old paint brush, cut off the s hairs and the metal ferrule. F a wad of sacking or burlap arou the end of the handle, fasten on with a rubber band cut fr an inner tire tube, and a simp costless tool is provided that w last season after season. Forme before this greasing took place, was the custom to leave the annu handle painting until some win month, but now I find it easier put on the gay coat of paint fore the oil is applied. I alwa urge gardeners to choose some d tinctive color for their tools. identification and attractiveness rewards of turquoise blue or ap green handles.

25. CHRISTMAS ROSES. O of the last of the gard rites for the month is to give t Christmas Roses another feedi of weak liquid manure, being v careful to keep it from touchi the center of the plant. Also keep the soil around the clum which are protected by wind frames—as we talked about a f weeks ago—dusted with soot fine coal ashes, or the slugs apt to spoil many fine blooms. other last task is to cover t compost pile to conserve gathe moisture. After this I try to on a philosophical attitude mind. It is a sporting chan your labor and care pitted agai all the whims of Nature's moo

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NOVEMBER SCRAPBOOK

CONTINUED FROM PAGE 64

by producing berries in the fall which hang on through the winter, attractive and tempting. Their greatest danger lies in the fact that they resemble the popular Bayberry so widely gathered. There is really no valid excuse for mistaking one for the other even though the fruits themselves are much alike. The habit of growth is quite different. The Bayberry grows on short, stubby branches in tight clusters, and is covered with a waxy coating—hence the candles—while the Ivy has Grapelike clusters, although they, too, bunch and do not dangle, and their surface is smooth and faintly lined like a melon. Bayberry likes the dry sandy regions of the seashore. So does the Ivy. When the leaves are off and only fruiting branches of both remain, the Ivy is quite apt to carpet the ground and even climb up on the Bayberry bushes, mingling its dangerous berries with the harmless fruit. A merely casual glance, unwarned by caution, may lead to a mistake far from pleasant in results.

THE UNKNOWN EVONYMUS. Any plant which contains members of completely different characteristics is confusing. So prevalent is interest in and use of the bigleaf Wintercreeper, *Evonymus radicans vegetus*, that the desirable shrub or tree possibilities of the family are often ignored. Yet in the fall few shrubs yield such brilliant tones of rose, purple and scarlet, either in fruit or foliage, as do the various species of Evonymus. There are six varieties, all worthy of being planted. They do well in almost any ordinary soil, although it should be remembered that the more sunlight the plants get the more brilliant the foliage will be. *E. alatus*, the winged or corkbarked Evonymus, has small foliage which becomes a brilliant deep rose color in mid-October: *E. atropurpureus*, the Wahoo Burning Bush, if left uncrowded by other shrubs will make a small tree, with scarlet leaves and fruit like the Bittersweet. *E. europaeus*, or Spindletree, has purple leaves and dull red or pink fruit; the broadleaf Burning Bush, *E. latifolius*, dangles its brilliant fruit in clusters hanging on thin threads, as does *E. planipes* with rose pendants. A very graceful and treelike species is the Winterberry Evonymus, *E. bungeanus*, which bears its fruit in great quantity, the berries remaining several weeks after the leaves have fallen. The glycerine treatment spoken of in a recent Scrapbook will keep these fruiting branches in condition for house decoration.

FOR PERMANENCY IN TULIPS. A well-known gardener has tried out theory in practice, and experimented with methods to ensure a long Tulip tenancy in the garden. His findings are as follows. The bulbs require a much deeper planting than usually given them—10" deep in heavy soils and 12" in lighter ones, measuring from the base of the bulbs. Full sunshine is needed, not only while the foliage is growing but *upon the soil* at that time, and for a month or so after it has died. There must be no damage to the foliage at any time, bruising or breaking of either leaf or stem. Animals must be kept away, and protection given from strong winds. If cultivation of the area is carried on, great care is needed to avoid the least disturbance of any part of the plant. A yearly feeding is necessary, preferably in the late fall or early in the spring before the shoots are more than a couple of inches high. Blood, bone flour, a little lime, or a commercial fertilizer may be used, and the Tulips respond marvelously to such feeding. Always plant the bulbs on a half-inch layer of sand. Such rules carried out insure continuance and obviate the lifting each year, but apparently would take Tulips out of the mixed border and certainly out of any shaded areas. The authority is Alfred Bates, author of the two books: "The Gardener's First Year" and "The Gardener's Second Year," which have started many a gardener on his way and kept him there.

FURTHER NOTES ON CALCIUM CHLORIDE. Information relative to the uses of calcium chloride for the elimination of dust on walks, driveways, parking areas, etc., would indicate that no damage to nearby vegetation, trees, shrubs, fruits will arise *unless* the chemical is spread in excessive quantities. The most conservative gardener employs the Solvay Calcium Chloride in small quantities, spreading amounts not exceeding one-half pound per square yard, sprinkling the paths and driveways lightly before applying the mate-



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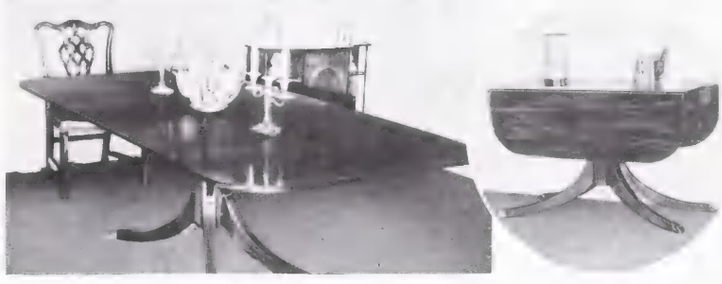
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rial, and making three or four applications during the season if conditions seem to need the frequent application. Probably a check-up of injury from the chemical's use would result in the finding that over-amounts were used, and put on in a manner to reach unintended spots.

LISTING THE HORTICULTURAL ORGANIZATIONS. The U. S. Department of Agriculture has prepared a list of 301 international, regional and state "Horticultural Organizations of the United States and Canada" which may be obtained by writing to Washington, D. C. Forty-three of the societies are in New England and New York, but the assemblage covers, besides general horticulture and garden clubs, special interests such as Delphinium, Fuchsia, Azalea, Zinnia, Rose, Euphorbia, Daffodil, Tulip, Lily, Nuts, Fruit, Herbs, Gourds, Ferns, rock gardens, wild flowers, botany, professional gardening, shade and ornamental trees, roadsides, conservation and vegetable gardening. Any collector will welcome information on his particular interest.

NEW BOOKS

"Familiar Flowers of Field and Garden," revised edition by F. Schuyler Mathews. Published August 6. D. Appleton-Century Co., New York. $2.50.

"Iris Culture for Amateurs," by R. E. S. Spender and L. F. Pesel. Published August 27. Charles Scribner's Sons, New York. $2.50.

"A Gardener's Testament," by Gertrude Jekyll, edited by Francis Jekyll and G. C. Taylor. Charles Scribner's Sons, New York. $4.50.

HOUSE PLANTS

CONTINUED FROM PAGE 59

and dry conditions because nature has endowed them with a fleshy structure of stem and leaf capable of storing moisture in their natural habitat during the rainy season and living thereon when the long dry period of excessive heat sets in. This group therefore does not need the constant syringing required by a fern or the frequent watering of a Cyclamen. If smooth-leaved tops get dusty, wipe them with a damp cloth (never with oil). Water the soil only about once a week from the time cool weather commences, though somewhat oftener during the warmth of summer.

The size of the pot and the period of active growth may, of course, modify this program. Last winter, for example, I had a tiny plant of Hart's-tongue which needed water every other day, while my giant Japanese Rubber plant (*Crassula arborescens*) would indicate displeasure by turning yellow and losing foliage if it was thoroughly moistened more than once in two weeks. Although most Cacti rest in early winter and prefer to be kept quite dry then, the Crab Cactus, blooming around Thanksgiving or Christmas, likes a lot of moisture until the buds set. Then the amount must be greatly diminished or the buds fall prematurely. As a rule these flat-leaved Cacti always want more water than the columnar types, which require none for weeks at a time. Cacti are easily killed by kindness, but are stalwart under dry neglect. When flowering and in active growth the Crown-of-Thorns demands far more moisture than during one of its infrequent rests.

The best way to "plant" this special type of window garden is to go to a large greenhouse and make most of your selections from the succulent group, though other plants like the vines and perhaps a Marica or two will also be desired. Even a dish garden of succulents will delight one who loves plants but has little room and poor conditions for them. And dish gardens offer a good method of learning the names of a few of the succulents at a time. Be sure to take your bowl along so the florist can make a planting with plenty of drainage, and have him put a marker on each plant, which can be removed as you learn the name.

Last winter I had an enchanting display in an eleven-inch bowl which I moved along with the sun during the day but kept decoratively on the coffee table at night. So unusual were the individual forms of the plants and the miracle of their tiny blossoming that the whole family developed an interest in their progress. My eight plants, which I recommend for both charm and performance, were a Crassula with two lacy, flesh pink sprays; *Echeveria carnicolor*, alight with coral drops; the Dream Plant, *Echeveria weinbergi*, just coming into bloom; another of the same family, but of a decidedly bluish cast; *Kleinia repens*, narrow-leaved and also blue; *Cryptanthus rosea*, with soft pink and

green shadings; one pretty Sedum and a Fig Marigold or Mesembryanthemum like a bit of fine stone carving.

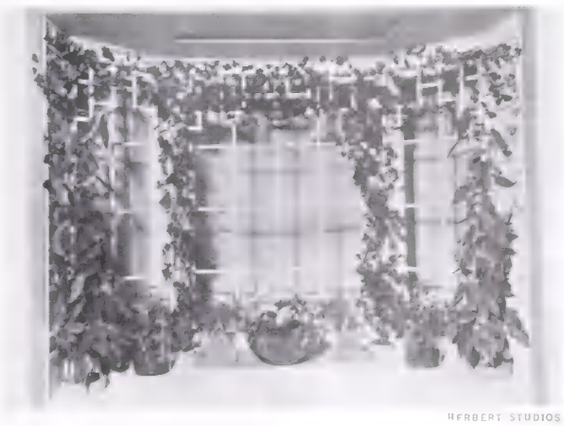
These Fig Marigolds are particularly interesting succulents. They come from a stony desert stretch in South Africa and in many varieties appear more like stones than plants. They have what appears to be a chameleonlike imitative faculty. Thus the plants are gray, green or brown depending on the rocks among which they are found. Sometimes, according to Allen H. Wood, Jr., one plant will imitate more than one type of rock fragment, "the older pair of leaves assuming the brown of one kind of stone and the new leaves are colored the gray of the other shale."

As you study the forms, favorites will develop. I am particularly fond of the steel-beaded *Haworthia margaritifera* and of *Echeveria carnicolor* and *E. weinbergi*. Collections of great interest and beauty can be made by following the bent of enthusiasm even if it leads to but one class, such as the Cacti.

To begin with, however, selections made from the vine group already suggested and from the following list will practically insure success even under hot and dry conditions.

Agave stricta, small Century Plant
Aglaonema modestum, Chinese Evergreen, can be grown in water
Aloe arborescens, usual one
Aloe striata, scarlet flowers
Cactus
Epiphyllum truncatum, Christmas Cactus, red
Ferocactus, Bishop's Cap
Ferocactus, Star
Opuntia grandiflora, Prickly Pear, yellow flowers
Phyllocactus ackermani, red, day-blooming
Phyllocactus latifrons, Queen Cactus, cream, night-blooming (not dependable about flowering, but interesting forms)
Crassula arborescens, Japanese Rubber or Jade Plant
Crassula lactea, white Hyacinth-like flowers in December
Crassula tetragona, pointed
Cryptanthus acaulis, sea green
Cryptanthus rosea picta, rose markings
Cryptanthus zonatus, bandings of bronze and silvery white
Dieffenbachia seguine, Dumb Cane
Echeveria flammea
Echeveria rosea grandis
Echeveria weinbergi, Dream Plant (try to buy some of these coming into bloom)
Echeveria caput medusa, Snake's Head
Euphorbia lactea, resembles Cactus
Euphorbia splendens, Crown-of-Thorns, red, long season of bloom
Gasteria, Hart's-tongue, white dotted leaves, long racemes of pink flowers
Haworthia margaritifera, Pearl Plant, encrusted leaf and white bloom
Kalanchoë, Air Plant, winter-blooming, pink to red
Kalanchoë flammea
Kalanchoë globulifera coccinea
Kleinia repens, blue foliage
Marica, Twelve Apostles, Toad Lily
Marica gracilis, small, blue and cream, unusually satisfactory, plenty of water required
Marica northiana, white and violet, Iris blooms
Mesembryanthemum, Fig Marigold, select both branching and "living stone" types
Peperomia sandersi, shining, rounded leaves
Sansevieria zeylanica, Snake Plant, sometimes white spring or summer flowers
Sedum and Sempervivum, Hen-and-Chicken, Houseleek, in variety

Sometimes where the temperature is generally not much above 68° or 70° and the atmosphere but moderately dry the more usual selection of ferns, Geraniums, Bego-



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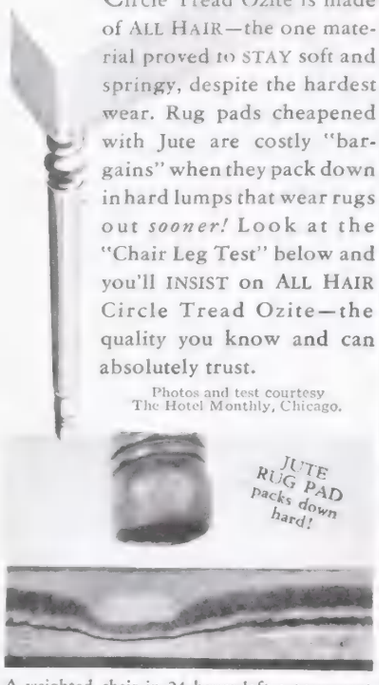
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nias and vines will thrive if only some extra facility for humidity can be provided. I sometimes set a small fish aquarium among my plants as a humidifying agent or keep them on saucers containing moist fiber mats or pebbles with water in their lower depths. A specially built plant tray of galvanized iron or zinc filled with pebbles is an extension of the principle, allowing a greater surface for humidifying and more room for plants, since no saucers are required. These are all alleviating factors. Window gardens filled with plants of our special selection, however, will thrive without any of them.

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As Shown on Pages 60 and 61

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increased popularity. And yet
is one of the few periods which
n never be done to death, be-
ise it is so intrinsically sound
t it has actually never been out
fashion.

It is enormously adaptable; it
into almost any background
I can think of except the most
ormal cottage type of country
se. It combines beautifully with
erican Federal, and has even
n used by experienced decora-
s in combination with modern
niture, although this is a tricky
difficult job to do successfully.
is primarily a gracious, serene,
gant type of decoration, de-
nding a certain small amount
ormality in rooms and in living
lo it justice. But it fits as well
charming country house as in
ty apartment, and it has pre-
y that feeling of a slower
o that most of us in this mod-
age long to enjoy in our homes.

ERICAN COLONIAL and
DERAL. The first of these pe-
s, which includes both Early
rican and the later, more re-
l style, existed between 1620
1775. With America's inde-
dence, a new and even more
cally American style devel-
l. This is known as American
eral or American Empire.

he earlier period of American
nial was influenced by two
gs: the current furniture in
and, the furniture the first
rs had grown used to and
best; and the men who made
or, of course, almost no furni-
was brought over to the new
d, that little of the simplest.
Puritans made their tables
benches of oak, which they
used back in England, and of
le and cherry, birch and pine.
of these woods, even the oak,
lighter in color than English
ds. And the styles were of
ssity simpler. Time played its
in this simplification, for men
are not expert carpenters and
are fighting for food and shel-
have not much time to spend
the aesthetic side of life. Al-
ugh the English furniture they
had been Jacobean and, later,
Dutch-influenced William and
ry type, the new furniture took
a character all its own. It was,
a matter of fact, far better than
might have expected. The pro-
tions of Early American furni-
are intrinsically good. The
s are simple and sturdy, the
niture as a whole reflecting the
rctness of those who made it.
imultaneously in Virginia and
ryland, another type of Ameri-
can Colonial furniture was being developed. It was more luxurious than the New Englanders produced, simply because there was more money, more leisure and a closer touch with England and its changing styles than in Massachusetts and Connecticut and Rhode Island. In Virginia and Maryland the gracious lines which meant Queen Anne furniture were becoming apparent. With every ship came new furniture, and with every new lot American cabinetmakers went eagerly to work to copy it. In general the furniture of the South has a greater elegance and a greater comfort than that of the North.

But either of these types of Early American will suit country houses or informal homes. They can be mixed with each other to great effect. They can be mixed with the later period of American Federal, if you are careful not to put the most finished Federal with the crudest New England Colonial. The Southern Colonial furniture is often elegant enough in feeling to be mixed with Georgian furniture —for, as a matter of fact, a great deal of it was Georgian. The most formal Southern Colonial and Federal does not combine well with the earliest maple and birch and pine. You cannot hang a Sheraton dining room with calico, any more than you can put velvet upholstery on a maple rocker. But within limits, the periods do mix.

American Federal came into being as a definite American style at the end of the Revolution. And here again we can best understand it if we examine the situation of the people. Americans as a nation disliked and distrusted anything which smacked even faintly of the British. On the other hand, they admired the French whole-heartedly. Therefore, with the advent of Duncan Phyfe into the furniture field, we find a style based, as it were, upon English memories and associations—furniture which begins to be English almost from force of habit and in which one can trace the inspiration of Chippendale, Sheraton and Hepplewhite. But grafted upon it is a grace, an elegance and a purity of line which are inspired by the best of French design. American Federal is seldom delicate, as French is apt to be. But it is sophisticated and graceful. And this becomes more apparent as time goes on, and the American Empire period reaches its peak.

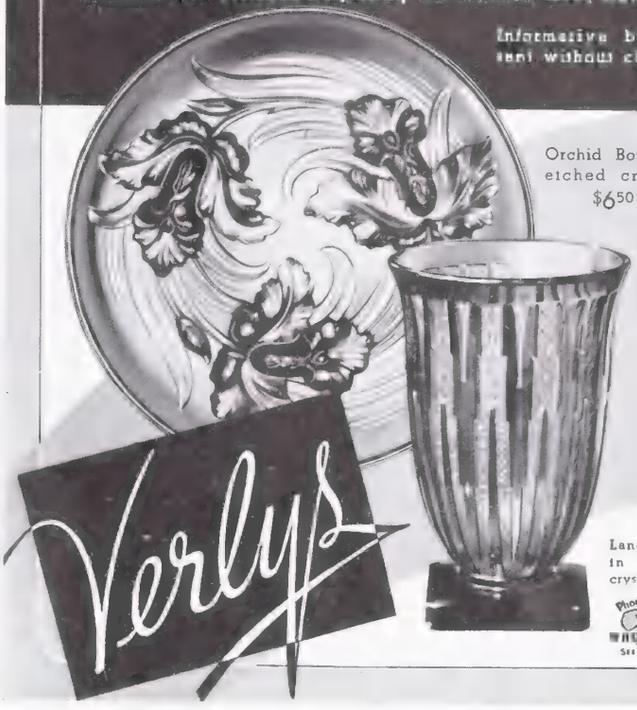
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the English were forgetting Jacobean and learning the charm of Queen Anne, the French were developing a style of their own. Louis XV and its immediate successor, Louis XVI, like the English and American eighteenth century styles, have never really been out of fashion since that time. When Louis XIV died, French furniture went through much the same transition which English had known in the shift from Jacobean to William and Mary and Queen Anne. Just as England turned from straight lines to curves, so the French under Louis XV found the grace of the cabriole leg and turned from massive to lighter furniture. That magnificence which had made Louis XIV "le Roi Soleil" turned to a gayer feeling in the court of the young Louis XV. In the eight-year period of the French Regency from 1715 to 1723 the designers were scaling down the furniture of the previous period. Not long after Louis XV became king in his own right, an entirely fresh type of decoration and furniture came into being as a result.

The pieces were still large, but there was a grace about them now. Colors turned from the heavy, rich hues to lighter ones, but they were pastels which still possessed a deep intensity. Those dusty pastels which we admire so much today do not belong with Louis XV. They were introduced when Louis XVI began his tragic reign in the second half of the century.

For some years past Louis XV has been overshadowed by the growing interest in the English periods of the same comparative time. But now the French influence is coming back again. It is at its best, no doubt, in formal living rooms, or for the feminine type of bedroom. It will be totally out of place in the average American country house or in an informal household. It is a thing of elegance, of gold and of blue and of strong grays. Even when you modernize it with today's fabrics you do not rob it of this characteristic elegance. But if you will use it as it was meant, then it may be a thing of stunning beauty.

REGENCY. When French royalty died on the guillotine, curiously enough in all the excess of bloodletting there grew up in France one of its most charming schools of decoration, Directoire. It takes its name from the Directory which ruled France from 1795 to 1799, but its influence extends much further and then blends into the beginnings of French Empire, which ruled French decoration till the beginning of the seventeen-thirties. Presently, under the spur of this new influence from the Continent, England began to develop a corollary style which has come to be known as English Regency. It takes its name from the years 1810 to 1820 when Prince George ruled as Regent during the madness of his father, George III. When the old man finally died in 1820 and his son came to the throne as George IV, this decorative influence lived on—continued, in fact, until his death in 1830.

Regency has borrowed much from Directoire and Empire in France, but it has also developed characteristics of its own, many of which reappear in our later Federal and American Empire periods. Characteristically, it is a formal style, of great elegance and polish, quite unadapted to the informal house or apartment. Its window draperies were magnificent in scale and distinguished by intricate swag treatments. Its furniture often followed the curves of the Directoire and at the same time the column, which came in with Empire, was frequently used in tables and sideboards. There was much brass in galleries around tables and as ornament.

Frankly, there is not a great deal of Regency furniture reproduced today, and the antiques are scarce. During the height of its popularity it was never a style which captured the whole of England. Rather it held its place in London—fashionable Bath was filled with it, too—but only a few of the country houses ever discarded their Georgian pieces for it. Still we feel it is an important style, destined along with the other early nineteenth century styles to take its place permanently among the popular periods. Don't forget that it harmonizes perfectly with Directoire, Empire and even with American Federal when that style is handled with formality.

MODERN. The fortunes of modern decoration have waxed and waned during the last ten years to a bewildering extent. (August Owen Patterson discussed its history and its aims in her article in the September issue of HOUSE BEAUTIFUL: "What is Happening to Modern.") Americans were first exposed to it in 1928, when various of the large shops in New York held exhibitions of modern art and decoration. The movement suffered a set-back a few years afterward partly because unthinking design

s had overemphasized queer geo-
trical angularity just to be dif-
rent and partly, no doubt, be-
use of its exorbitant expense.
he fact that modern decoration
as able to make its comeback
as due primarily to three things:
rst, the artists who originated
e style had brought us back to
realization of the beauty of sim-
icity, the beauty of forms that
olve naturally in designing for
aximum usefulness (the so-called
unctional" theory in decoration).
his is such sound design that it
bound to live, even though in
actice modern decoration had
mporarily gone off at a tangent.
econd, it influences other styles
decoration without supplanting
em. It has released us from
raightjacket period design and
as brought about a freer blend-
g of periods which has, today,
sulted in eighteenth century
oms, Victorian rooms, French
oms, all against modern back-
ounds. The Georgians, and cer-
inly the French under the Louis',
ver knew the simplicity of our
entieth century walls, ceilings,
ors, and windows. They never
alized how strikingly distin-
ished furniture of the period
uld be when irrelevant detail,
er-elaborate moldings, masses of
rving were swept away and sim-
icity was made the keynote. And
e third thing that has helped
odern decoration to succeed is its
trance into the middle and
wer price groups. Modern furni-
re and fabrics and accessories
e available to anyone now—and
e designs, far from being cheap-
ed by the lowering of price, are
tter intrinsically than those of
n years ago or even five.

For modern furniture is no
nger a thing of startling, exotic
oods, stark angularity and violent
ttern. It has matured to a new
avity, an astonishing elegance
d subtlety. Whether modern décor will keep this restful simplicity is a question which Mrs. Patterson poses in her article. Certainly, however, parts of the lesson we learned must remain with us; let us hope that modern decoration at its best remains too.

One of the exciting things about decorating a house or even a room in modern style is the tremendous freedom it gives you. There is no "correct" color—except one that is charming and pleases you. Modern furniture as it is being made today is excellent in design, and capable of great variety in arrangement. And last, no discussion of modern decoration is complete without mention of the strides that lighting has made. Indirect lighting, diffusion, controlled intensities and selected color are among the outstanding achievements of lighting scientists. To quote Mrs. Patterson: "Much of the future of decoration is in lighting and in the important use of ornamental and structural glass and translucent plastics."

Decorating is, to a few women, a bore or a bugbear. To most, however, we feel that it is more than a duty; it is an exciting pastime, stimulating and tempting. Sometimes it is undertaken with qualms, and we hope that in this discussion of a few of the first facts of decoration we have removed a few of the qualms. No woman should be afraid to tackle her decoration—if she starts with this background of analytical thinking. To a great many, of course, the services of a professional decorator are still the best way to create a charming home; expert advice, a sure and wide knowledge of markets in furniture, fabrics and other materials, plus originality and a sense of design have made the decorator more and more of a necessity in home furnishing. We have more to say in the near future about decorators and their customs.



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● And here is the Mercers' dining-room. The ceiling is MASONITE INSULATION, grooved and painted white. The walls are MASONITE INSULATION painted cobalt blue with horizontal ash strips to match the blond maple furniture.

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NOW FOR THE CHILDREN

CONTINUED FROM PAGE 57

at all stages of growth that it is amazing—it is so rarely seen. For my own use I should prefer a larger playroom on the second floor or even in the attic where there is more space for the venting of animal spirits, but for the small house in which the mother is the only worker it seems to me so good an idea that it should at least have equal claim with the "den" or study that often occupies this space.

Although I believe in a separate playroom for young children and a sitting room for them when they are older I feel that the living room must nevertheless be designed for their use, too, since it is the place where the family will get together as a group.

My living room will be a room for the whole family furnished for the use of all of us and not kept in cold storage for callers. I shall not be bothered if friends or acquaintances find, when they drop in unexpectedly, a parchesi game in progress and the furniture perhaps in a huddle. I shall encourage game playing by having plenty of cupboards for equipment and also enough light outlets to make any part of the room available for this purpose. "Do not allow your finickiness about having your house always tidy and things just so to spoil the spirit of the home," says William S. Sadler. This rule is among those I keep in my private notebook. These will not be noted on the blueprints or appear in the architect's specifications but they will be expressed nevertheless.

The other space that is important in our plan for the young children is the play yard. This will not be left to the chance that there may be a usable spot on the lot somewhere after the house is placed. It will be planned at the start. It should have both sun and shade, should be fenced in for small children so that they may be left without fear of their running away, and should be within sight of the room where the mother, if the child is to be left alone, will spend most of her time.

Other features that David and I indicated on those roughly drawn plans of ours, and that we are hoping can be included in the final ones even after they have been revised and cut down, are these: A lavatory on the first floor, practically an essential with children; a first floor laundry (this will probably have to go by the board or be reduced to a single laundry tray in the kitchen); and a secondary hall closet with a place for the children's wet outer garments, skates, overshoes, tennis rackets and such. This closet will be in addition to a storage closet in the garage for sleds, bicycles, skis, and the baby carriage. If I can have one only of these two closets I shall hold out for the one in the garage, unless there is a grade entrance to the cellar so that these bulky essentials can be kept there and easily taken in and out.

There seems to be a conspiracy of silence about the baby carriage. I do not remember seeing a place allotted to it on any plan I have studied. And yet, although it is smaller than it used to be, and is often made to fold up, it is no inconsiderable article even at best to be tucked away in a stray corner. Place must be planned for it somewhere.

In addition to points about the plan there are certain practical considerations about the construction of the house that are important in any case but doubly so when there are young children. No one wants a house under any circumstances that is flimsily built that is drafty, damp, a fire menace, or that fails to include a reasonable amount of time-saving equipment. But these merits are essential when looked at from the angle of the child's welfare. The better built the house the greater the protection to their health and safety; the more automatic its running the less chance for irritation and the more time for leisure for the parents. I want a house that will be warm in the coldest weather and cool in the warmest; that will have plenty of hot water—by this I mean pipes large enough to deliver and a tank large enough to hold, water for maximum demand—and electrical current carried by adequate wiring and made available by enough outlets for light and power wherever and for whatever it may be wanted. Good equipment means a smoothly running household, and a smoothly running household means one whose mechanics can be kept in the background. On the other hand, I intend to have its running a coöperative affair with responsibilities shared even by the younger children. I see no reason why they should have to go to a progressive school to learn about the common events of the daily routine.

So much for the house in general. In addition to ideas about its plan and construction there are certain details that I have passed on to our architect for consideration. Under "to avoid accidents" I have listed these features: Windows in playroom and children's bedrooms not less than normal height above the floor (26") unless they have grilles; floors of linoleum in these rooms since it will not splinter or be too slippery; radiators concealed in walls or at least covered; stairs without winders and not too steep (and with a handrail); convenience outlets and electric cords in nursery beyond reach; door knobs inside of all closet doors. Under "desirables" I have these items in addition to those already mentioned: sunny bay window in children's bedroom; upper covered porch for playing out of doors on warm rainy days. or to push the crib or play pen out on; walls of all rooms with hard wearing surface and easy to clean; bright gay colors everywhere.

This is the house that we believe will give us what we want for our present family and yet be adaptable to our requirements when the children grow up. It is the house we intend to build if we can manage it without stretching our budget beyond what the architect calls its tensile strength. Even if we can have only one extra room to serve variously as playroom, children's sitting room, and later, study, the house will be large enough to serve us reasonably well and will not be so large that it will be a burden after the children go away to school or are married. If we wish to dispose of it later it should not be difficult to do so since it will not depart very far from average requirements.

KINDLY LIGHT

CONTINUED FROM PAGE 39

elementary requirements. First, and the most important, is the difference between "general" and "local" lighting in a room. General illumination is, as the term implies, the broad level of light which you are conscious of when you first step into the room. It is the light, let's say, at eye level in the center of the room. A central fixture gives some of it. The cumulative effect of the lamps adds to it. But rarely are the eyes used intensively in this general lighting. To read or work you go over to a chair or desk. And here, of course, there is "local" lighting. Usually it comes from a lamp placed on a table beside the chair or upon a desk. This local illumination must be far higher in intensity to light up the place where you will read or work. Engineers feel that it should be from five to ten times the amount of general lighting.

But to see comfortably it must be light produced without glare. In other words, it must be both strong and soft, a rich glow rather than a harsh light. Glare is quite as unpleasant as dimness when it comes to seeing. And the whole key to the new point of view in lighting is that it is illumination thought out in terms of seeing.

To produce the proper kind of light, lamps are taller today and their shades are larger. This enables them to cast their glow over a wider area. Beware of the short, chunky lamp, no matter how much it may appeal decoratively. Shades are of denser material, too, lined with white or off-white. The denseness keeps the glare of the bulb beneath from showing through as a bright spot. The white or off-white lining reflects the maximum amount of light down upon the surface where you want it. Higher wattage bulbs can be used in lamps of this sort without discomfort to the eyes. Therefore, they furnish adequate light, but light without glare.

Most efficient of the lamps designed for better seeing are those which bear the I. E. S. tag of approval, since they have carried the refinement of light one step further. Their characteristic feature is an inverted bowl of glass or plastic material underneath the shade in which is set a single powerful bulb. The light is filtered through this bowl to remove the glare and then is reflected downward from the shade, with a certain portion of it directed up. These lamps give a rich glow—a whiter, more pleasant light than has ever been produced in lamps before. Reading or working under them requires no strain.

The diffusing bowl is largely responsible for this, of course. But the high wattage of the bulb itself has a great deal to do with it. The stronger the bulb, the whiter the light. Interestingly enough, too, the larger the bulb, the more light it gives. For example, two 75-watt bulbs produce only about three-quarters as much light as one 150-watt bulb, though they draw the same amount of current on your

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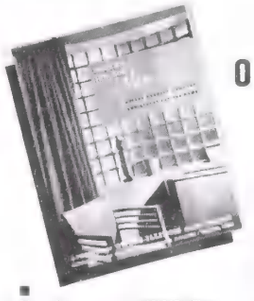
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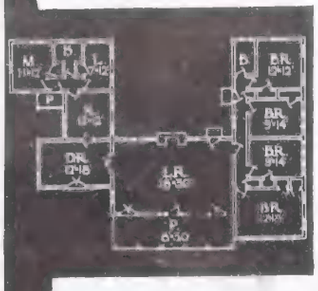
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This new point of view in lighting has already caused a minor revolution in many homes. The engineers have a phrase for it, "light-conditioning." What they mean by a light-conditioned room is one in which there is not only proper general lighting but lamps which furnish adequate light, of good quality, where they are needed. The guide and counsellor in these matters is a small black instrument known as a "light meter." Most of the local power companies have these on call with personal representatives to make surveys.

The system works like this: A young woman who has been trained in the practice comes up with a light meter. She attacks the living room first, in all probability, since that is the room you occupy most after dark. She inquires how the family uses it—where the head of the house reads his paper, where you do your knitting, where the children study. And then she places the meter under each of the lamps or fixtures which furnishes lighting in these situations.

The light-meter registers the quantity of light in terms of "foot-candles," an arbitrary measure which means the amount of light a standard-size candle will cast upon a surface one foot away. Engineers feel that 20 to 40 foot-candles are adequate for ordinary reading. For sewing on dark materials, or for study, more are required.

When the survey is finished, the young lady will tell you how to light-condition the room. She may suggest the purchase of one or two new lamps if those you have are not capable of taking higher wattage bulbs without producing glare. She may suggest that a new shade or two would do the trick. But she is pretty sure to convince you that this living room of yours is improperly lighted and that every one of you is probably straining his eyes.

Some women fear more light, feel that it will produce a garish effect which is far from what they want. But it is just as far from what your adviser wants, too. Her desire is to show you how to light your rooms so that they will be warm, cheerful and pleasant. She wants no glaring bright lights, but a soft, rich glow which will make seeing more comfortable and add beauty to the room at night by showing it up in its true colors. She is an apostle of kindly light.

WORDS AND MUSIC

CONTINUED FROM PAGE 71

decorative adjuncts in your room schemes. A glimpse at some of the newest models pictured here shows how far radios have come in quality of design these last few years. They are being taken for what they are, inspiring their own designs, basically on functional grounds, as a grand piano has been accepted for years. Monstrosities still appear, but you don't have to buy them. And by virtue of the new approach to radio cabinet design, they may be made to serve as genuinely decorative and practical pieces in any room scheme. (Or, as will soon be told, they may remain invisible.)

The choice is wide enough so the decorative angle need not be stressed further. More important is the mechanical angle. We have said, and say again, that a radio reproduces sound and does not originate it. Therefore the elements which make for the best reproduction should be most important when you buy your receiver. In general, this may safely be said at the outset. Virtually all reputable manufacturers make both large and small radios, of the table top or the console type. And dollar for dollar, set for set, the console type is to be preferred. The reason: the loudspeaker projects whatever sound the set itself picks up. It is the court of final appeal before the sounds reach your ear. And loud speakers should be of adequate size for proper efficiency. So too the baffles, or boards behind which they are mounted, should be of adequate size and rigidity. Especially rigidity. Again in general, then, the larger and stronger the baffle and the larger the speaker, the better the tone quality. Obviously this must be tempered by the statement that speakers are sometimes too big for their chassis, for the power of the set—or too small. The happy medium must be found.

And how are you to determine this happy medium? Unfortunately you are not, unless you know far more about the science of radio reproduction than most of us. But you can help yourself in a number of ways. First, shop the reputable manufacturers. There is something in a name. Listen to dozens of different models if you need to. Listen to speech, not music. If a radio does handsomely by speech it will

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rely do well by music. The reproduction of music can be "udged" by tone controls and the ozens of trick gadgets you can rn and push. A single speaking ice can show up a set for good ill quicker than anything else. the consonants are weak, if the sizzle, if the vowels boom, look it.

Don't be misled by the number tubes in a set. There are sets hich can use the twenty tubes ey boast, if you want all the tra labor services—remote con-



Haynes-Griffin cabinet for record albums, good-looking and compact

ol, automatic tuning, distant stations and the like which make the odern all-wave receivers the fine achines they are. There are also ts, well made, of fine tonal quality and at a reasonable price, hich can get along with half a ozen tubes—if they are the right ibes. For tubes nowadays perrm multiple functions. Four can o the work of one—or vice versa. the manufacturer wants to fool ou. Reputable manufacturers can enerally be depended on to make verything they put into a set pull s weight. They would be silly to o otherwise.

You hear a great deal about imosingly named devices which do agic things for your radio acoustically. They are supposed to ake the village band sound like e Philharmonic. Obviously they an't. What the best of these urely scientific devices will do is andle the vibrations which form e tones you hear in front of the udspeaker more efficiently. They ay keep out non-essential vibrations, they may help to balance, the cavity of the sound box, ibrations which might step on one nother's toes. They will, however, dd no new or better ones. And, the last analysis, not the set self but the speaker and baffle ssembly alone can affect these rrant vibrations.

If for reasons of space you must buy a small compact set, get one of heavy construction and the most efficient (if more costly) hook-up. You want heavy wood, well joined. You want a heavy baffle, an efficient speaker, a sturdy chassis to make up for the advantages which greater size would provide. Here again, your ear is the final judge.

About the placing of a radio: put it where you can hear it best. Treat it as if it were a friend talking to you. Let it face you, directly. That is the whole story. Don't worry your head about acoustic properties in your room—the effect of heavy fabrics or rugs or high ceilings. These affect the tone, of course, as they would affect your own voice. Pay as much attention to them, no more no less. Obviously, unless you live in a concert hall, you don't need tremendous power in your receiver. As obviously, don't have too little power, or you will have to strain to hear the sound. If listening to your radio is pleasant, if it does not tire you, if you can hear whatever sound it is capable of reproducing without effort, then it is in a good position acoustically.

Abetting your radio comfort are the devices for remote control now available. From your armchair you may tune in any one of a dozen stations, control the volume, switch from radio to phonograph (if you have that kind of a set) in fact do anything that can be done with a radio. The chassis may be in a closet, the cellar, the attic. The loud-speaker may be in a bookcase, its own cabinet, in the wall or outside the room. Or one receiver may serve several loudspeakers throughout the house. In the main, the more elaborate installations are custom-tailored, though standard sets with remote control are available in several types.

There is no more that we need to say on the subject. The rest is strictly up to your decorative eye, your attentive ear and your purse.



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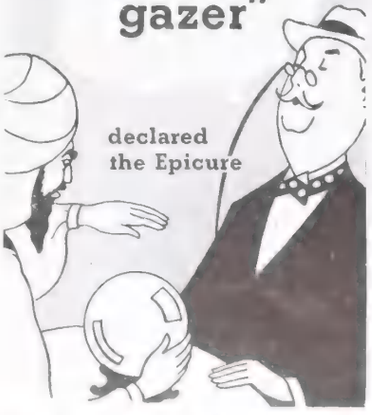


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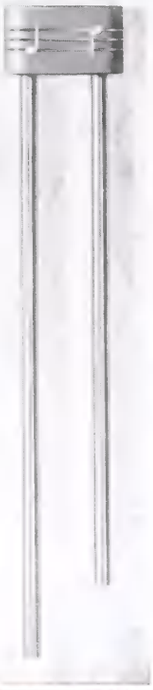
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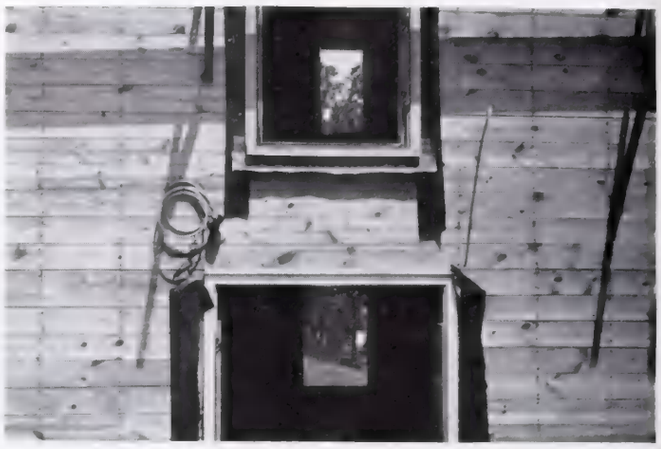
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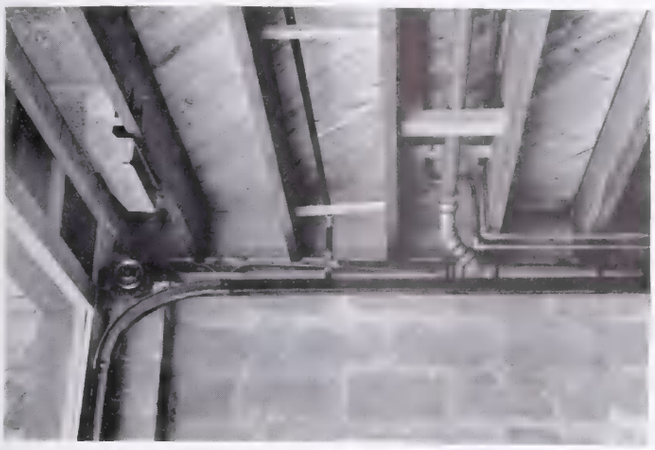
THIS IS GOOD BUILDING

CONTINUED FROM PAGE 55

construction is that all studs shall be doubled at window and door opening (1). Another, that the plate on and against which the roof rafters are notched shall be either doubled two-by-fours or a single piece of similar size. The technique illustrated is correct. Detail 2 illustrates two other major rules of good practice: that subflooring should be laid diagonally (to avoid squeaky or uneven finished floors later as well as to add rigidity to the frame) and that cross bridging should be applied at regular intervals between all floor joists. Only after the rafters are set, and the rough flooring upon these, should the lower parts of the bridging be finally nailed home. Details 3 and 4, of the owner's bath and the living room, show how the mineral wool insulation is applied between the studs and battened with moistureproof paper. (To the left of the fireplace you see the insulation both covered and exposed.) In addition, the appearance and application of the plaster lath are shown. A heavy fabric-like paper forms a backing for interlaced wires and metal anchor strips with which the plaster makes a firm bond. On interior partitions the simple fabric and wire is used. On outer walls the whole is backed with metal foil—a highly efficient insulation of the reflective and "emissive" type. This foil not only reflects heat from its bright outer surface but disperses that which attempts to escape from the inside. Insulation value aside, this is one of the modern types of metal or metal-and-paper lath which have done so much to make wood lath obsolescent. It is applied in rolls, it holds no moisture, therefore needs no preliminary soaking to keep it from dehydrating fresh plaster. It will not warp, and it will never permit those "lath streaks" which you so often see on old ceilings. Further, it may be easily cut and can be bent around corners or angles. Detail 8 illustrates this adaptability clearly.

UTILITIES. This heading includes several major aspects of the construction which are vital to the comfort and completeness of the house. If you look at Detail 7, you will see representatives of them all, in one picture. From left to right, in order of their appearance, are a heating-air-conditioning duct, an armored electric cable, a gas line, a plumbing waste line, and hot and cold water supply pipes. To take up the utilities in this order: **Heating and air-conditioning** is accomplished with an automatic gas furnace supplying warm air. An auxiliary winter air conditioner is part of the system. Circulation of conditioned air through the house is by ducts and grilles. Turn back to Detail 5 and you will see the opening of a dining room duct and the back of a living room duct. Note that these entirely fill the spaces between studs. In many cases this procedure necessitates cutting the plates where the ducts come through the floor. And to offset any possible weakening of the frame thereby, flat iron straps bridge the cut on either side of each duct, boxing it in at the plate, and insuring the latter its original rigidity. (In shoddy building, which is all too common, such precautions would be ignored.)

Gas is an important but uncomplicated problem to the plumber here. There are supply pipes to the heater, the kitchen range, and to the laundry stove. These are all run between basement ceiling joists



RALPH BAILEY

7. This detail shows track for garage door and, left to right, heating duct, electric cable, gas line, waste line, brass hot and cold water pipes

and rise through the first floor where indicated.

Wiring is all carried in BX armored cable, with the familiar fuse and switch boxes arranged to handle the house load most efficiently and conveniently. In Details 4 and 6 you see how the cable is left until the plastering and finished carpentry shall be done and it will be possible to install the necessary fixtures.

Plumbing, that is, pipes, fittings and fixtures, requires the closest coöperation between carpenter and plumber for a good job. The plumber must tell the carpenter where his supply and waste lines are going so that the framing can be built at the start to allow only a minimum of later cutting and notching for the carrying of pipes through the walls. With kitchen, laundry and three baths, not forgetting domestic hot water supply (which is handled by the main heater) there is much pipe to be installed in this relatively small house. In details 3 and 7 you are given some idea of this. The waste pipe in 7 is galvanized, the sewer and vent lines are cast iron, and the supply pipes are of brass. In Detail 3 you see not only the risers for the tub and shower but the underpinnings of the shower itself, with (at this stage) the metal pan which lines the bottom of the shower stall and turns up under the tiling all around, the sand bed on which the tiles will be laid, and the capped waste drain flush with the sand bed. All piping which might create disturbing noise is insulated, and cold water pipes which might cause condensation are well packed, too. (Of the kitchen, there will be interesting progress and finished views next month, as also of the plumber's doings in the garage, where the piping begins and ends.)

There are, of course, several aspects of the construction which have not been touched on in either words or pictures. To mention them now would only be confusing. In December, such things as flashing, metal work, trim, plaster, paint and equipment will be fitted into their proper places in the story. And this will be the concluding installment of our examination in good building. In the interim, keep your HOUSE BEAUTIFUL file at hand for review.



8. Here the versatility of the fabric-wire plaster lath is shown. Notice how it may be curved, sharply bent around corners. And it repels moisture



and this is how the uninsulated house looks to Old Man Winter

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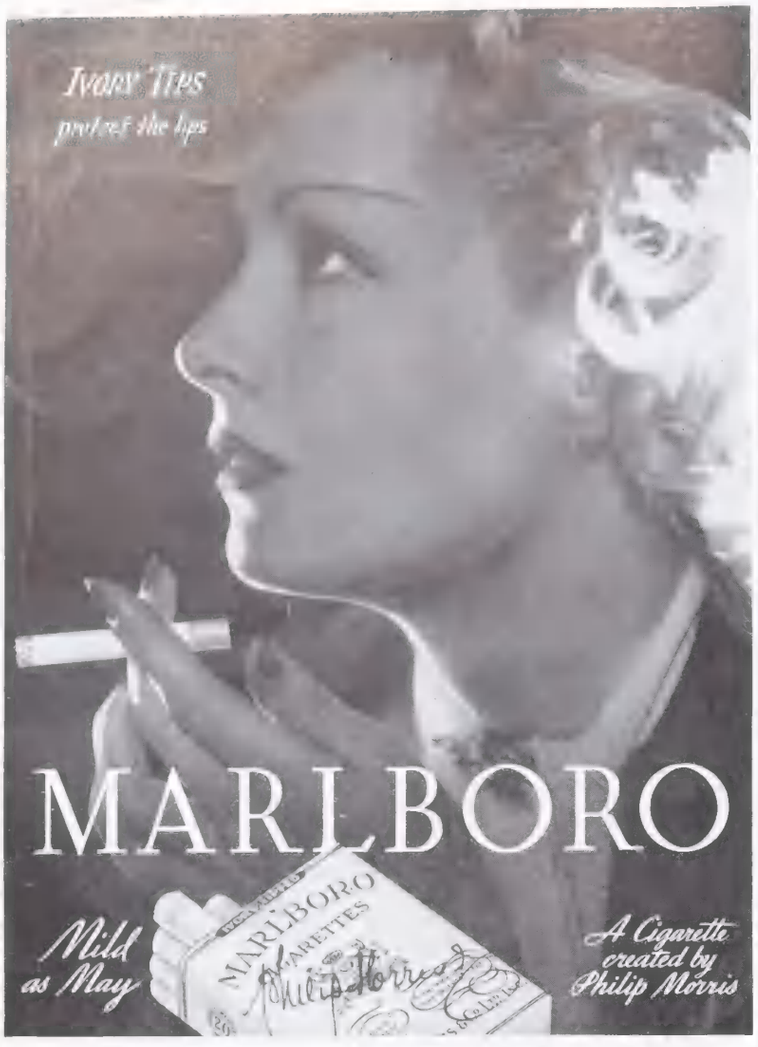
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F O O D and D R I N K B A R

EASILY one of New York's most distinguished hotels, the Carlyle, up at 35 East 76th Street, has several strings to its bow. If you've so much as opened a magazine in the last year or two, you've seen a succession of photographs of the beautifully decorated and now redecorated rooms which Mr. Joseph Mullen has turned out there. But perhaps you don't know that another artist, M. Edmond LeGendre, has been busy at the Carlyle. This gentleman is its chef, and very good he is. He has lived in the East, was the erstwhile King of Siam's chef, and so he makes a specialty of curries. Here is his recipe for Curried Chicken, which would work just the same for shrimps, and, we would guess, for lamb or lobster.

Fry one teaspoonful of chopped onion in butter. Mix it with one cupful of diced, cooked chicken (or shrimp or whatever you mean to make the dish of). Next add one teaspoonful of curry powder, two tablespoonfuls of chopped tomato, one teaspoonful of chopped cocoanut, one tablespoonful of chopped Chutney, one tablespoonful (here's the trick to this very special curry) of chopped apple, one cup of heavy cream, and salt and pepper to taste. Cook all these ingredients together for five minutes. Then serve with either boiled rice or Rice Pilaff.

The way to make Rice Pilaff is this: Fry a tablespoonful of chopped onion in butter. Add a half cup of uncooked rice, and heat the onion and rice together for one minute. After that you add a cup of chicken broth, bring this to a boil, cover it tightly and allow it to cook in the oven for twenty minutes. Add one tablespoonful of sweet butter and combine it with the curry.



ARTHUR O'NEIL

The Carlyle's bar, redecorated by Joseph Mullen

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I T A L Y



The blue waters of Sorrento

THERE comes a moment in everyone's life when the mere sight of a trunk causes acute discomfort. The longing to go places is strong as ever, but the thought of struggling with porters and hotel bills and cab drivers and long strings of tickets is insupportable. When the hour strikes, the thing for you to do is to rent a house and go and sit in its garden and do just exactly nothing all day long. The world is full of lovely places in which to sit still and certainly there is none lovelier than Italy.

ITALY. In Southern Italy the sun shines, unwaveringly, all winter long, and combers curl up white beaches and the sky at night is sequinned with stars. Your own house, your own garden, your own little maid and a carafe of local wine on your own table—there is the making for utter contentment. What's more it doesn't need to be a pipe dream. A friend of a friend of ours rented a little house on the coast of Tuscany. It had its own garden, a hall, living room, bedroom, and bath (with modern plumbing), and the price at the existing rate of exchange was something like $25 a month.

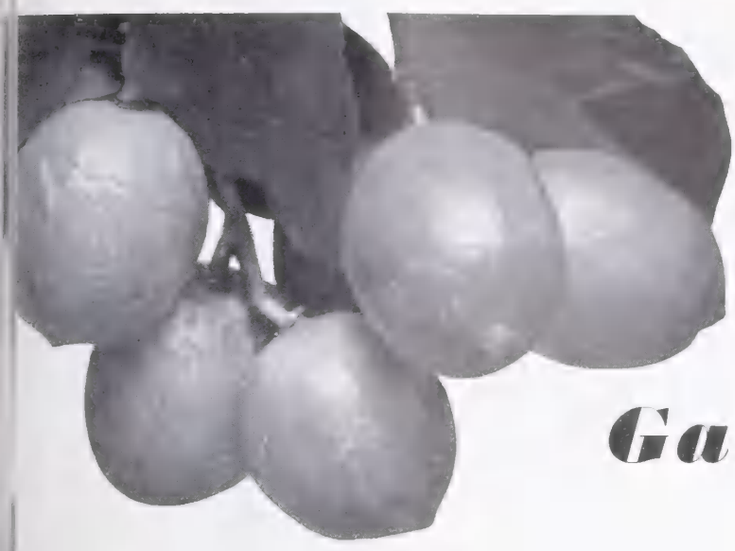
This was an unusual case. Ordinarily, to get the modern plumbing which (*Continued on page* 114)





Below lies Palermo's vivid harbor

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you require, you would have to take a six or eight-room house, the rent would probably be $30 or $40 a month. Food for a couple and their maid average from $2.50 to $3.50 a day, depending on the grandness of your taste. The servant, who would do everything from cooking to laundry, would cost about $5 a month, and with luck should supply you also with a working knowledge of Italian and all the local gossip. Added all together that means that a couple ought to be able to live for two months in Italy this winter for about $250.

You will be surest of finding divine weather and all winter sea bathing in Sicily (Taormina and Palermo are most charming) and the Island of Capri. Capri, with its famous name and its famous expatriate colony, will be a little more expensive than Sicily, possibly 25 percent higher. Higher also than Sicily is the Bay of Naples part of Italy—Positano or Ravello or Sorrento. It is too late in the day to talk of the beauties of this country. From photographs to calendars, they have been celebrated and still they are as fresh and as breathtaking as when the sun rose for the first time over those blue waters. This department has an old nostalgia for Taormina, above all places in the world. There the cliffs dive steeply into the sea and the little peasant carts are a succession of brave battle scenes and the tiny donkeys wear outrageous bright feathers on their heads.

BERMUDA. If you love blue skies and cannot go so far, Bermuda is closer to hand. Bermuda, whatever you may hear, has not been spoiled since it was discovered. Particularly if you have the enterprise to take a house and live as the Bermudians do. Lest you have any doubts as to how Bermudians, in their less businesslike moments, live, let us tell you that they drink strong English tea, have tennis parties, swim, sail, golf, bicycle uncountable miles, go to prize fights, and even drop in on the aquarium once in a while. The life, allow us to point out, is not exacting. We consider it about as near Paradise as anything yet thought of. This department speaks with feeling because it took a house in Bermuda two years ago and

Taormina's cliffs drop sharply to the sea



ITALIAN TOURIST INFORMATION OFF



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Bermuda's rain is caught on roofs

never had a better time. Everything was a lark, and not the least was going on the ferry to Hamilton and shopping in the big market along the waterfront just below where the *Queen* and the *Monarch* dock. We found the clawless, spiney native lobsters, and carried them home wriggling to hand to Maud, our black cook, who saw to their final doom in a boiling pot. We gathered driftwood on the beach and sat by a blazing fire at twilight and we built sand forts when the tide was rising and watched our castles go down before the onslaught with the excitement of two-year-olds. We drank port with, we hoped, the aplomb of British colonels, and we were thoroughly scornful of people who hadn't settled down as we had. At the end of the first week we were all up on Bermuda elections and considered ourselves first settlers. All at so little cost!

Small unfurnished cottages range from £45 to £110 a year, depending on where they are. These are, of course, very simple, and you can be as much more elegant and more expensive as you please. But you needn't take a house for a year to have a sit-down Bermuda holiday. There are houses of all sizes to rent by the week or the month and your landlord (in our case, landlady) will often find you a maid who is familiar with the running and equipment of the place. Your cook is your liaison officer. She will tell you which Hamilton shops deliver in your locality, on which days. She will take your laundry off to a lady friend who will do it neatly for you and she will take alternate Saturday afternoons off. This is the law of the Medes and the Persians and you are just ignorant if you expect her not to. We hope that she will also warn you that electricity is very expensive so that you will turn out lights when you leave a room. Cooks are available at from £6 to £9 a month, more by the week, of course, and they are worth their weight in sterling.

MEXICO. Also at our very gates, warm and inviting, is Mexico, where everyone seems to be going with gusto this year. Mexico City in winter has weather like New York's in early fall, crisp and clear. One of the best residential sections in the city is the Colonia Hippodromo, or you can find good little houses for rent on the Avenues Mexico and Nuevo Leon or the Amsterdam Parque Mexico. Nice houses for a couple or a small family rent for 150 to 200 pesos a month, $56 to $70. Servants, and very capable ones who will



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LOOK AT JAMAICA

SEASONED cold-weatherphobes have Jamaica high on their lists as the place to spend a week, a month or a winter. The weather people insist that at Kingston, the charming metropolis of the island, there is an average of 7.3 hours of sunshine 365 days of the year. And they point with pleasure to the temperature charts which show that the thermometer stays most of the year in the middle seventies. If you've thought of Jamaica only as a seashore vacation spot, you have visioned but one side of its dual personality. For much of the island is mountainous, and there are hotels and guest houses as high as 4,000 feet above sea level. Blue Mountain Peak, highest point in Jamaica, is 7,388 feet up. Life is pleasant on this West Indian isle. If you're interested in history, Columbus discovered it in 1503 and spent a year there repairing damage done to his ships by their mutinous crews. The cove where he stayed is still known as Don Christopher's Cove. And the first capital of the island was established by Christopher's son. Fine steamers will take you down the 2,000 miles, but nowadays you can fly the whole distance, if it's speed you want. A fast plane takes you to Miami where the "Jamaica Arrow," one of the clipper ships of the Pan American Airways, leaves at 9:30 every Thursday morning, arriving in Jamaica about four hours later—2,000 miles from New York by lunch time.

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THE SHIPS AND MEN OF THE ITALIAN LINE—ITALIAN LINE, 626 Fifth Ave., New York.

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GRACE LINE

Taxco, a charming Mexican village

do general housework, are easy to come by, at the astonishing prices of from $7 to $9 a month!

Mexico City, beautiful and stimulating though it is, is, after all, a big city, and if you have even a small dash of pioneering blood running through your veins, you will want to go to a smaller place, a village where you can get right into the heart of things. Cuautla, for instance, is a very small town, incidentally famous for its sulphur baths, though that needn't bother you if you're looking for a straight vacation without a cure. It should not be difficult to find a house there which would make you comfortable and happy. Taxco and Cuernavaca are also possibilities, both lovely, and on the main route between Mexico City and Acapulco, which is on the west coast. Acapulco itself is generally conceded to be the most attractive place in all Mexico to live during the winter months. The climate is docile and you can swim and fish and sail all winter long. In the summer, Acapulco is famous as a resort and it is crowded, but in winter very few tourists arrive so that it is possible to get really comfortable and pretty houses for purely nominal rates. To get to Acapulco, go by car over the highway or on the Pan American air service. There are regular flights, three a week, and the fare is about $18 from Mexico City.

If, by happy chance, you can start for Mexico armed with a letter of introduction to a Mexican family, you will have a far more fascinating time than if you keep solely to other Americans. This is nowhere so true as in this country where the upper-class Mexican does all his entertaining at home. You are not likely to meet him in hotels or at restaurants. He and his family lead their social life quite differently from the average New Yorker. Living in a house, as a member of his community, your chances of penetrating to his world are very much better, obviously, than staying at a hotel and just being another of the thousands of tourists. And Mexicans are charming people.

It's always the best way, deciding to settle down, whether it's in Italy, in Bermuda or Mexico. There is an almost tangible feel of things which comes to you if you put your trunk away and have your own soup for dinner. Living by the timetables will always rob the moment of much of its charm by forcing on your consciousness the imminence of its end. Go away and forget that you have ever to come back. Lie back in your garden and give in to lazy summer days which are the better for coming in the dead of winter.

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TREES FOR THE SMALL GARDEN

CONTINUED FROM PAGE 65

...g the property line where even ...e well spaced they will give a ...e of definite outline, when in ...er the deciduous shrub plant- ... no longer gives privacy. But ... sure you know their shape. ...re are many forms of growth. ... the wrong one may spoil your ...t.

...ossible choices may be made ... such as these. The Pyramidal ...erican Arborvitae (*Thuja occi- ...lis pyramidalis*) grows 15 to ...eet high and makes good ac- ...s for the corners of a formal ...ut provided it is planted in ... sun and assured plenty of ...sture.

...he Bald Cypress (*Taxodium dis- ...um*) may reach 75 feet and is ... growing, but it stays narrow ... forms such a symmetrical tree ... its distinctive appearance is ...ays in keeping. Though a coni- ... it is deciduous with feathery ...n appearing just early enough ...pring to make a beautiful pale ... for the white of Cherry or the ... of Crabapple blossom.

...here are at least two good ...ress varieties to consider, both ...which require rich soil and ...ty of attention and watering in ... weather. The Lawson Cypress ...amaecyparis lawsoniana*) forms ...ll, narrow column with frond- ... leaves. The Hinoki Cypress ...amaecyparis obtusa*) makes a ...d pyramid which would be out ... place if the tree were not so ...-growing. It dislikes lime.

...he gray-green needles and ...pely form of the White Fir ...ies concolor*) and its tendency ... thrive in most locations and to ...w old gracefully" make it a ...d choice. Of three fine Juni- ..., Colorado (*Juniperus scopu- ...um*), Irish (*Juniperus commu- ... hibernica*), and Swedish (*Juni- ...us communis suecica*), the first ...35 to 50 feet, yellowish green, ...nd-topped with bright blue ...t; the second, 20 to 30 feet, ... a sharp dark green spire; ... the third, of the same height, ...bluish green and very quick ...wing. The aristocratic Cannart ...l Cedar (*Juniperus virginiana ...narti*), 20 feet, forms a dense ...e-berried column, purple-toned ...winter. It has rightly become a ...rite for formal gardens.

...lany of the Spruces are amen- ... to restricted areas, though not ... well-known Norway which, un- ... desired for compact growth ... trimmed hedge, is not suitable for our purpose. A dwarf Norway (*Picea excelsa erecta*), 15 to 20 feet, and a narrower type, *Picea excelsa pyramidalis*, 35 to 50 feet, are good choices.

Finally the slow-growing, red-berried Yews—both the 15 to 20-foot Pyramidal English (*Taxus baccata fastigiata*) and Hicks' Yew (*Taxus media hicksi*), a shapely specimen growing to 20 or 25 feet—will thrive well even in moderate shade if the soil is a somewhat moist, sandy loam. Protected rather than open locations are desirable.

When it comes to Holly, I would be generous about space. The best variety for our climate, *Ilex opaca*, is one of the handsomest of our broadleaf evergreens and all the more arresting because not commonly seen. If a pair can be prominently placed, perhaps on each side of the garden gate or beside the house door, an excellent effect is obtained.

Success with Holly depends on transplanting carefully, while trees are small, either in August or early September. Plant in a partially shaded location with protection from west winds. Be sure the soil is well-drained, sandy, and acid.

Because Holly is dioecious it will be necessary to plant inconspicuously a staminate tree which will fertilize the prominently placed pistillate trees and so insure their having fruit.

MAPLES. Among small deciduous trees there are a number which are worth considering although they are not noticeably of flowering type. There are two fine Maples, the Tatarian (*Acer tartaricum*) and the Amur (*Acer ginnala*). If room can be given over to a small bit of woodland, either of these can be planted to form a forest in miniature. Even three underplanted with ferns and laurel give the effect. The Tatarian grows about 20 feet high and usually each tree is made up of two or more trunks branching out quite low. Among the leaves, which are a little smaller than those of more familiar Maples, the shifting sunlight easily penetrates. Foliage appears earlier in spring than on other varieties and reddens sooner in the fall. The ruddy blooms of early summer are a further beauty. Both dry and moist soils seem suitable. The Amur Maple also is of neat, bushy habit with a fine red glow in fall but unless given plenty of moisture it tends to be short-lived. It is charming when set among evergreens for contrast.

TRAVEL POINTERS

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• ATLANTIC CITY



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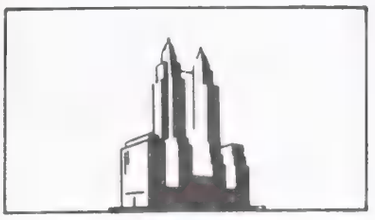
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GARDEN problems . . . and their solution is a particular hobby with us. If you would like to ask the question write to the Garden Editor, HOUSE BEAUTIFUL, 572 Madison Avenue, New York.

OTHER TYPES. The Maidenhair Tree (*Ginkgo biloba*) I have always loved. Slow-growing at first, it shoots ahead quickly when once established but even after 40 years I have not seen it outgrow a small location. It has many beauties—bark of ashen gray, fan-shaped leaves in clusters that turn a glorious clear gold in autumn, and an endearing indifference to transplanting, soil quality, and location. Even in cities it thrives. For a lawn specimen to give a spot of shade it is a good choice. Only staminate forms are desirable. Avoid fruiting specimens.

Where nothing else will grow, set out the Cockspur Thorn (*Crataegus crusgalli*). I planted a row of these at the top of a dry, sunless slope where I wanted green to hide some stark house walls. The trees are hardy beyond dreams, since no location could be worse, while their pleasing growth to 35 feet, their orange autumn tones and red fruit are further advantages.

The American Mountain Ash (*Sorbus americana*), 30 feet, is a round-headed little tree bearing handsome orange-red clusters of glowing fruit in August. Nothing could be better suited in form to the small garden. This Ash thrives in cool situations in partial shade but cannot be looked on as a permanent planting, since it is inclined to be short-lived. I plant it anyway, and guard it against scale and borer and fire blight.

Three other specimens are worth considering—the European Turkey Oak (*Quercus cerris*), a smaller type of this noble family, the Prickly Ash (*Zanthoxylum americanum*), 25 feet high, for a well-drained sunny place, and the silvery Russian Olive (*Elæagnus angustifolia*), 20 feet, with insignificant but fragrant flowers, olive-like fruit and a beautiful gnarled form in age.

Avoid, as you would a plague, the Mulberry Tree. Sturdy, quick-growing and not overlarge, it seems like a good idea for a small space till you try it. Then you find it a continuous misery. It seeds and it suckers. When the fruit is ripe it drops all over garden and lawn, spots white shoes, ruins the children's play clothes. Where it falls heavily in garden beds and rots, it overlays all flower fragrance with a horrid musty smell. Definitely and forever, thumbs down on Mulberries!

FLOWERING TREES. And now to consider the flowering trees so happily at home in the little garden. The pink or white Dogwoods (*Cornus florida*), 15 to 20 feet, ar entirely familiar, with the whit preferable to pink in woodlan settings, and red berries in au tumn an added glory to either Then besides the familiar, ros Saucer Magnolia (*M. soulange ana*), 25 to 30 feet, which inci dentally is more like a cup tha a saucer and particularly exquisit next a gray stone house or a whit house with blue shutters (but dis cordant with pink Dogwood), ther is the Yulan Magnolia (*M. con spicua*), 25 to 30 feet, a snowy white, blooming even earlier i spring. I also like the Star Mag nolia (*M. stellata*), which is s slow-growing it stays a pretty bush for many years and eventually only reaches about 10 feet. It is just the one to select for a little 25-foot backyard. The purple Len nei, 18 feet, will also do for gar dens not much larger. The others make charming shade trees and are wisely placed with Pine o Spruce behind them and at the end of the garden space with a foreground of lawn from which to view them. Magnolias may be safely transplanted only in early spring.

The flowering Cherries, more popular every year, are trees for the Narcissus enthusiast to select, since the combination of the two in April is altogether lovely. If you can have but two or three cherries, do not select just the obvious standard weeping varieties until you have first studied thoroughly a specialist's catalogue and observed the characteristics of a number of trees in bloom. They vary greatly. It was so I discovered a pink pyramidal variety, *Amanagawa*, which proved to be far better in my garden than the short-lived Lombardy Poplars for screening or making a little allée. From my April notes on the Arthur Hoyt Scott Foundation display at Swarthmore, I can also recommend for consideration Mount Fuji (*Shirotae*) with enormous pendulous clusters of white bloom, Daybreak with smaller flesh pink clusters, Shidare Yoshino like a white cloud yet with substance, and the very easily grown Beni Higan or Spring Cherry, a pink mist of bloom which will grow as broad as it will high, some 25 feet to 30 feet, the average height for most of these Cherries.

The tight, bright rose buds of Ukon were just opening this year on April 22, while the pink clouds of the pyramidal or natural (not grafted) form of the weeping Cherry (*Prunus subhirtella pen-*

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dula) against the gray stone and cream trim of the little Friends' Meeting House at Swarthmore will never be forgotten. Even one of these trees underplanted with some pale Narcissus like Epicure, Bernardino or Arion with its bell-like bud would make a small garden a spring paradise.

Among Crabapples the 10 to 15 foot, semi-double pink Parkman blooming in April and the Bechtel of the same height, with its fully double rosy clusters in May, are among the best, although the latter is not to be used if Cedars are around because of the cedar-apple rust. For June there is the incomparable 18-foot White Fringe Tree (*Chionanthus virginica*) with its fragrant tassel blooms and, if your main shade is selected for flowering beauty too, the 30-foot Red Horsechestnut (*Aesculus carnea*) will be a fine choice for the same month. The 40-foot Yellow-Wood (*Cladrastis lutea*) with sweet-scented white June blooms similar to the Wisteria, is also a shapely tree for the main lawn specimen. It has deep drought-resistant roots and all the charm of the Locust without that rampancy which unfits it for the little space.

Two other favorites of mine, which I rarely see in gardens but always have myself, are the Silverbell and Goldenchain. Their names alone make a garden pretty. The 30-foot Silverbell (*Halesia tetraptera*) with drooping white blooms is planted on the boundary of my garden with the perennial border swelling out below it. *H. diptera* is even more desirable because neater and trimmer, but it does not seem to be so easily obtainable. The 20-foot Goldenchain Tree (*Laburnum vulgare*) bears long racemes of yellow, pealike bloom and attains full height only after many years.

Flowering trees of practical value might also be included now that the best standard varieties of the fruits are grown on dwarf roots. Baldwin, Winesap, and Yellow Transparent Apples grafted on Doucin or English Paradise stock to keep them under 20 feet and Bartlett, Clapp's Favorite and Seckel Pears on Quince stock as well as dwarf Peach, Nectarine and Cherry are available. These are all picturesque and useful additions to the small garden but it must be remembered that perfect fruit will be obtained only with considerable care and if a definite spray program is followed. State colleges furnish the necessary information.



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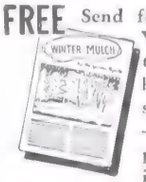


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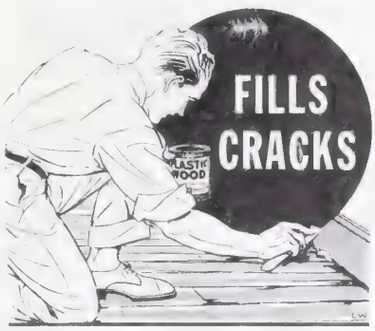
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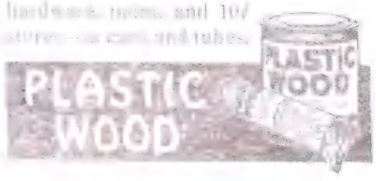


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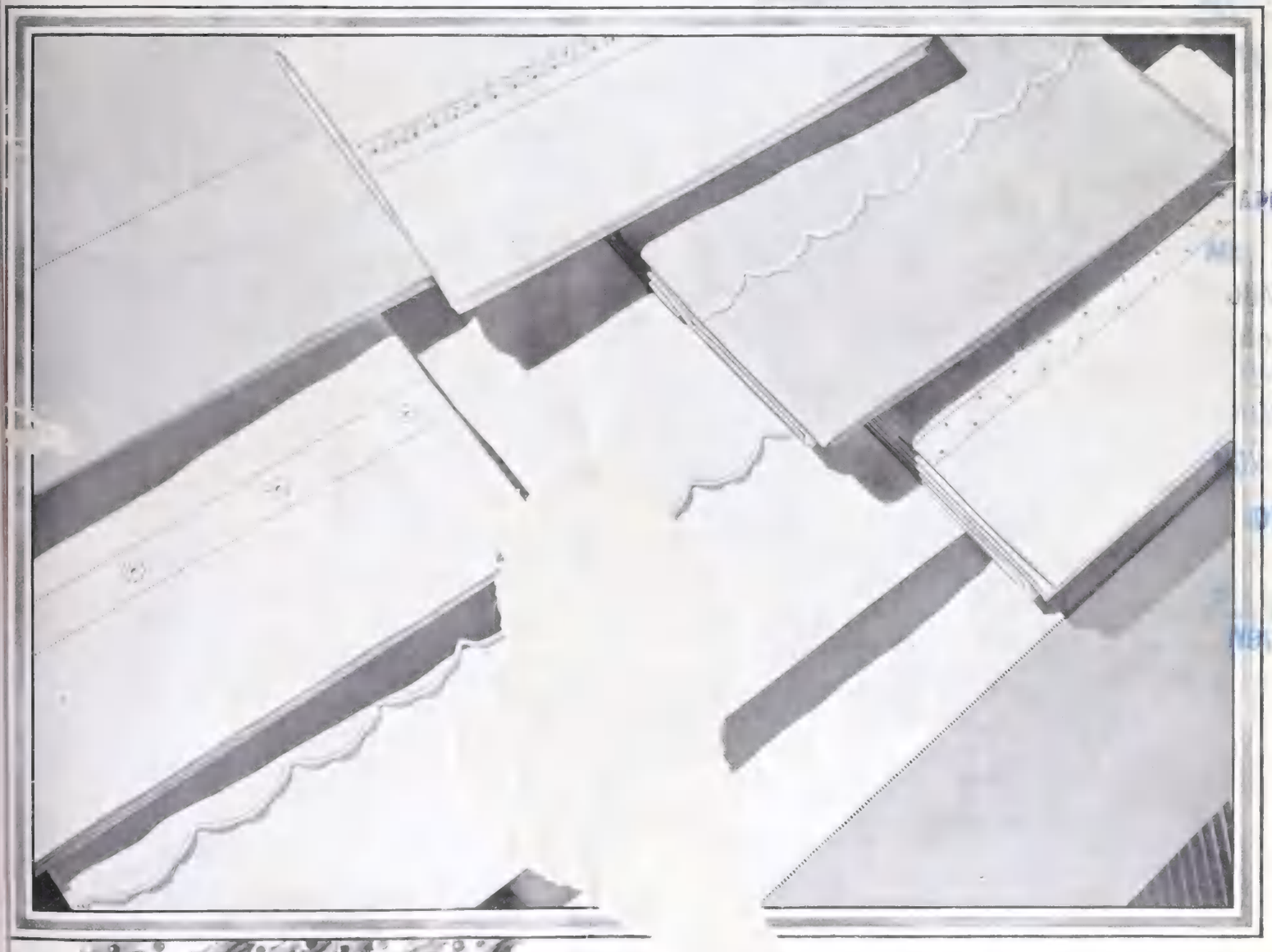
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How thrilled a young couple would be to find *this* under the spreading Christmas tree! The chest contains enough International Sterling flatware to serve six (with no frantic washing between courses), yet the price is only about $200.00, including the chest.



da. In case you haven't yet decided, here are three more mag-
ıt patterns in International Sterling to choose from. Reading
›p to bottom, you see *Fontaine*, a richly carved design inspired
French Renaissance. Next is *Continental*, a sleek and beautiful
n. The third is *Gadroon*, an authentic, stately Georgian. In the
ıamed, six teaspoons cost $10.50; $11.00; $10.50.





hing special for a
sseur's Christmas!
ternational Sterling
›iece shown here
ently exhibited in
tropolitan Museum
From there it went
Paris International
ion. Exact dupli-
this superb piece
w available for
). The matching
›ra are $175.00 for
. Your jeweler will
rder these for you if
not yet have them.

Presents indicative? But you shrink from Noël crowds? With a pad and pencil you can shop in peace and quiet, here and now! The bon bon dish, in a new Danish design, costs $12.50. The Colonial sugar and cream, $15.00. Add $10.00 and you can give the matching tray, too! The useful supper dish, with its shell and gadroon border, is $50.00. And—think of the prestige of giving presents of International Sterling Silver!

Phone to Find



Christmas and Crane's

If you are a perfectionist in your giving, then Crane's Fine Papers will appeal particularly to you, for in paper they are as n
perfection as it may be achieved. Comparable quality in gems or furs or motor cars would cost the proverbial "pretty penny";
in paper, one of the most appropriate of gifts, it may be had for the merest dollars. As a matter of fact, the most generous box
Crane's is priced at only fifteen dollars, with others following in its train at ten, five, three, and even a dollar. Yet all bear
same watermark of excellence and good taste — the name of Crane — and all are beautifully packaged for perfection in giv

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VOL.



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by Burton

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The Downease Comforter by Burton is filled with pure white Izolin down—soft, fluffy, warm as a double blanket yet weighs little more than a sheet! Leading department stores everywhere are now featuring Downease by Burton (generous size, cut—72 inches x 84 inches) in a wide range of beautiful celanese taffeta coverings at $19.95 each. If your store has not had time to stock Downease Comforters, write us.

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Phone to Find WHO SELLS IT See Last Issue

MISS MARSH *is currently appearing in the Paramount Picture—"The Great Gambini," a B. P. Shulberg Production.*

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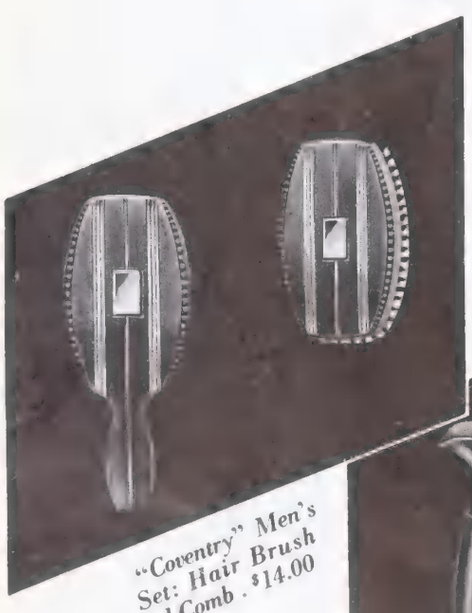
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WALLACE Silversmiths

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For your holiday table -or gift list



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See the new Quaker cloths at your favorite store. If this particular Venetian Point cloth is not available it may be purchased by mail. Size 72 x 90 $11.00. Napkins, 65c each. Sent postpaid upon receipt of check or money order. Ask for No. 8590. Quaker Lace Company, 330 Fifth Avenue, New York.



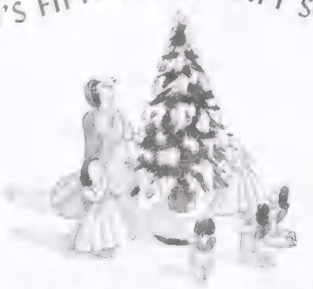
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The stand is of gold leaf and the Madonna is of Viennese porcelain, complete $9.50
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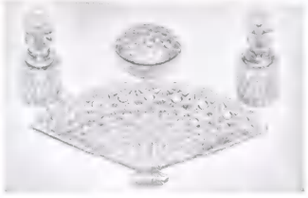


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Chinese porcelain tea caddy filled with half-pound of fragrant jasmine flower tea, boxed in red lacquer chest—$4.00
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Crunchy, salty cocktail wafers in round red lacquer box—$2.50
Thin, crisp ginger tea wafers in round red lacquer box—$2.50
Sugared Chinese ginger root, in decorated porcelain jar $1.50
Sugared Chinese dates in decorated porcelain box $2.00 *Add 15¢ for mailing cost*

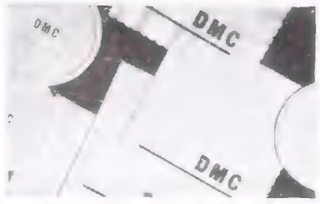
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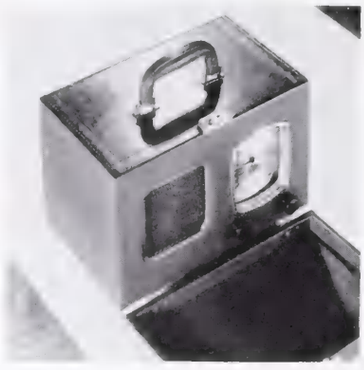


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Dennison
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THIS traveling or stay-at-home radio is as neat as a button. The case is compact and closes up without a struggle on your part. Incidentally, it's an exceedingly good radio. Six-tube superheterodyne. It has a built in aerial, illuminated dial, dynamic speaker. The case is top-grain cowhide. A.C. and D.C. Standard wave, $39.50. Combined short and long wave length, $44.50. Haynes Griffin, 373 Madison Avenue, New York.

THE New England silversmiths continue their distinguished work. The Towle Manufacturing Company gives us in this bowl a handsome Christmas present for a woman who knows fine things. The design is rhythmic, the shape very simple and fine. It falls naturally into the category of heirloom presents. You order it from the Hardy and Hayes Company, Wood Street at Oliver Ave., Pittsburgh. The price is $33.





THE 19-inch English brass hurricane chimney candlestick, left, is $7.50 (express collect), should be bought in pairs. In the center is a lamp with white dot opal body and chimney, brass base either polished or in old English finish. Height over all, 12½ inches. Wired. $4. postpaid. The miniature copper coal scuttle is 4 inches high, has an opening 4½" x 4¾". $3.75 postpaid. B. Paleschuck, 37 Allen Street, New York.

THE Queen-Tray is a party-goer in good standing. The beauty of it is that it comes into the room and is passed with its legs tucked up underneath it. When you want to put it down you touch a spring and the legs unfold. All metal and alcohol proof, so go ahead and have your fun. The standard model, shown, is enameled, has a silver line decoration. $8.75. Saks-Fifth Avenue, Fifth Avenue and 50th Street, New York City.



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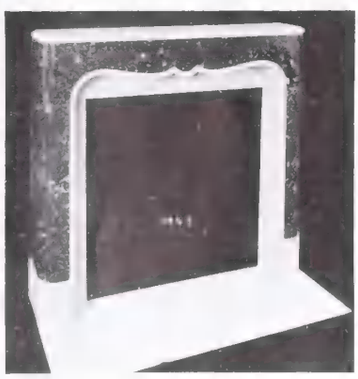
shopping FOR CHRISTMAS



THIS is International Silver's new dressing table set, called Adoration. It is a solid and handsome design, worked in steel-cut, engine-turned silver. The three pieces shown, which would make any woman proud as Punch, are $35. Marshall Field and Company, Chicago. Further pieces carried by the same store include a cloth brush for $17.50, shoe horn for $4.50, nail file for $4.50, cologne container for $15 and a powder jar, $15.



THIS department found a fruit cake called Nectar in its mail this week. It came from the Canoga Farms at Reseda, California, and couldn't be better. We read as we ate that it is compounded of fifteen kinds of fruit and nuts. Food fanatics please note: No flour, no shortening, no eggs, spices, baking powder or flavoring. It isn't even baked. Packed in a redwood box, $3.50 for 5 pounds net, express prepaid.



A GRACEFUL Regency type of marble mantel which is adaptable to both modern and period rooms. The body of it is French marble, which is gray-black veined in white. The shelf and trim are white statuary marble. The facing and hearth are also white marble. It can be had in different marbles to suit the coloring of the room where it is to be installed. $225 at Ye Old Mantel Shoppe, 251 East 33rd Street, New York.



KNOCK, knock, who's there? The Asheville knocker. It's a pretty handsome thing and would be a bit as a present for any man or woman who takes hunting seriously. It is 5½ inches long. Comes in either solid brass or iron. In brass it is $7, in iron $4.50. Shipped postpaid C.O.D., or on receipt of your order accompanied by cash. From Kenneth Lynch, Inc., 9-14 37th Avenue, Long Island City, New York.

Give One *Keep* One

Send 10¢ in stamps or coin for illustrated Gift Catalogue





No. 704 ABOVE—All Mahogany hand-made, reproduction of an Early American Foot Stool, from about 1790. Length 15″; height 7″; width 10″. Covered in fine Velour in wine, mulberry, blue or green. Special **$4.50**

No. 706 LEFT—Early American Foot Stool with handles; hand-made reproduction in Solid Mahogany. Length 18″; width 10″; height 12″. Upholstered in wine, mulberry, blue, or green Velour. Special Christmas price **$5.25**

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$5 half doz.

Gleaming white pottery dishes that provide a glamorous setting for the delicate artichoke and simplify its enjoyment as well. The center depression holds the artichoke itself. There is a well for the sauce and the hollow rim holds the discarded leaves. A very smart gift. Shipped express collect.

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RUDENA . . .

a new china set for your breakfast or tea. *For two:*

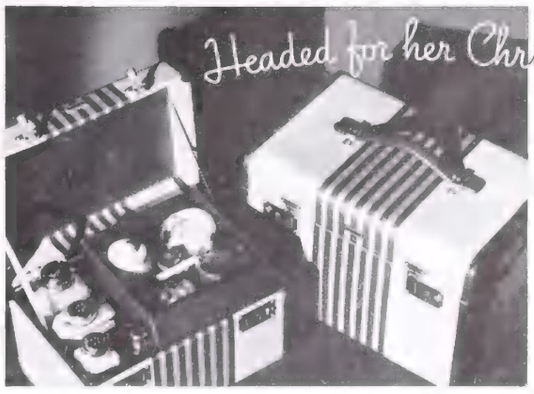
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Sets for any number may be ordered.

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. . . THIS NEW MAKE-UP BOX FROM OSHKOSH

Not a fitted case, but a box designed to carry your creams and lotions, tops up. Has room for nighties, too! In "Chief Oshkosh" duck (illustrated), 12″ size, **$25**; 14″ size, **$27.50**; natural rawhide, 12″ size, **$27.50**; 14″, **$30**. In pin grain leather, black, navy, green, red or brown, 12″, **$20**; 14″, **$22.50**. Imported pigskin or suntan cowhide, 12″, **$22.50**; 14″, **$25**.

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A rare pottery with silver inlay
The vase, $49.50—cigaret box, $27.00
Ash trays, smaller gifts, from $1.00

Very unique Swedish Christmas Cards

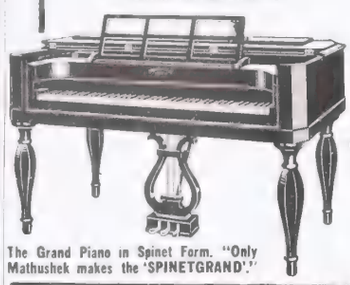
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MATHUSHEK
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Send for Booklet B



The Grand Piano in Spinet Form. "Only Mathushek makes the 'SPINETGRAND'."

MATHUSHEK, 43 WEST 57 ST. NEAR FIFTH AVE.

window shopping

FOR CHRISTMAS



HERE is "Mariner," an authentically nautical clock by Chelsea. It is mounted in a ship's wheel, has a ship's bell. The case is solid cast bronze with a mahogany sub-base and back. Chelsea eight-day spring movement. In statuary bronze or red or yellow brass or bronze and yellow brass. Height, 10½ inches. Width, 8¾ inches. $100. Abercrombie and Fitch, Madison Avenue and 45th Street, New York City.



THIS kind of chair is what every man in the world would like to have. But because it is well scaled and cleverly proportioned, it hasn't that club-window look that most of the chairs men want have. It is a chair which a woman would like to see and to sit in. The leather is pliable, comes in many shades. $69.50. Made by Tomlinson of High Point. At James McCutcheon, Fifth Avenue at 49th Street, New York.



ASIA Mohi's new rug, "Coronet," is full of news. It has three surface pile heights which give it a rich texture. Its spun wool and silk content are new. The backing is white cotton loomed mesh instead of burlap. The fringe is hand-tied. Displayed by James Garofalo. There is a variety of styles, sizes, shapes. The 2 by 3 foot rug is approximately $15, the 6 by 9, about $100. Stern Brothers, 41 West 42nd Street, New York City.



ASHTRAYS and match boxes are, as always, an aching necessity in the home. And the match packs you collect at the corner cigar store are an eyesore. As a move against them, we suggest that a vital item on your Christmas list be this elaborately beautiful silver match box which holds safeties. It is $2.75 and the matching individual ashtray is $2.25. The two, $5. Samuel Kirk and Son, Inc., 421 N. Charles Street, Baltimore.



JAMES River Pottery's newest contribution to the table, fresh as a daisy. This, on a clear white background, sports delicate gray and blue flowers, nicely stylized. The concentric indentations of the surface of the plates lends them unusual finesse. The edging is silver. This china has the advantage of being neither vastly formal nor peasant. Dinner set, 61 pieces, $14.99. R. H. Macy, Broadway and 54th Street, New York City.

X M A S



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10 inch, $2.50 a pair
13 inch, $3.00 a pair
17 inch, $4.00 a pair

Rhodium Candle Holders
$3.00 a pair

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SINCE 1891

CHILDHOOD INC.



Gifts for Christmas

A Hitchcock chair—a white rug—a little Pembroke table—unusual toys or perhaps a gaited rocking horse.

32 EAST 65TH ST., NEW YORK

window shopping

FOR CHRISTMAS



A MODERN nest of tables in natural beige maple. These are truly functional in that one is lamp-table height, one end-table height and the third is coffee-table height. The tops are sturdily thick, the legs tapered. You can get them in natural walnut if you prefer. Or in colored lacquer, but in this case you add $4 to the price. In the woods, the set of three is $39.50. Modernage, 162 East 33rd Street, New York City.



THERE'S a difficult lady to shop for on everyone's Christmas list and she is the lady who has everything. For her, these miniature silver pieces, reproductions of English antiques, come as an answer to prayer. The candlesticks are 2 inches high, cost $20 the pair. The brandy warmer, half an inch high and 1¼ inches long, is $6.50. The covered vegetable dish, 1½ inches long, is $8. Alice Marks, 6 East 52nd Street, New York.



WE'VE all become familiar with the subtleties of Mexican tin work in the last few years, but it had never occurred to this department that a Mexican would produce a Christmas tree. This fir tree is that and more, for you'll like having it around all year. It's gay and naïve, a cheerful accessory for a desk or table, even in mid-August. It stands about 12 inches high. Costs $2.75 postpaid. Old Mexico Shop, Santa Fé, N. M.



Perfect gift, one of seventy-five perfect gifts in our new Christmas booklet. The decanter, squat and charming, comes in white, blue or sepia with eight matching glasses on a Sorensen bronze tray . . . a bronze that looks as if it had been mellowed in the wind and rain. It seems to us a particularly dramatic and festive way to say Merry Christmas. Complete for $18.50. May we send you our Christmas Booklet VI?

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667 FIFTH AVE. NEW YORK CITY



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Large Angel Candlestick holder	4.50
Large size Angel candy container	1.50
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THIS charming new book entitled "Dutch Flower Pieces" has eight mounted plates in full color. (Plate size 100 sq. inches.) It makes an unique and charming gift to all who love flowers, gardens, and appreciate the accurate detailed work of these famous old masters.

Sold only as a book, each plate can however be removed for framing. The color reproductions are perfect. Price $2.50. (If not up to expectations, return immediately and money will be refunded.)

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RENDEZVOUS 11" HIGH

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CERAMICS 7" HIGH

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Alice Maynard



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window shopping

FOR CHRISTMAS



THIS is one of the best buys that's come our way in a long time. It is a three-piece set for a smoker, either sex. There is a top for a flat fifty box, very easy to fit on, a match box clip and an ashtray. In satin chrome with a two-letter monogram and the three together cost $2.50. If you'd rather have silver plate, make that $5. Please enclose $.15 for postage. D. Lee Cooper, 686 Madison Avenue, New York City.

A CANDLE to set in your window on Christmas eve, whether you live on Beacon Hill or not. It is set in a cradle of Christmas greens, as the old Yule candles were. But it's lovelier than they, colored sparkling white and silver and scented with the odor of pine. It gives a lovely light, soft and transparent. Twenty-four inches long. 2 inches in diameter. $5 complete. By Antonino Ajello. 357 East 124th Street, New York City.





THIS doll for twentieth century children is a copy of a rag doll made in the eighteenth century, which perhaps is why she has such a special charm. She is largely hand-made and has a hand-embroidered face with markedly big eyes. Inside all the ruffles is the very best kapok. She is 18 inches tall. Rag dolls are beloved of children. This one is $3. Designers Associated, 438 Houseman Building, Grand Rapids, Mich.



$7.50 each $37.50

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A folded sheet with three large pages for writing—It eliminates the waste of sheets or envelopes that are usually left over . . . This unique combination envelope and letter sheet folds into a securely sealed envelope. Your Name and Address printed on the sheet is visible through the novel cut-out feature of the flap and acts as a return address . . .

100 for $1.50

Paper colors—Ivory or Grey Granite. Printed in Black, Blue, Red or Brown.

Remit with order—Shipped postpaid in U. S. A.

To foreign countries, add 20 cents

FIFTH AVENUE STATIONERS
505 Fifth Ave. Dept. HB New York
Visit our showrooms, 505 Fifth Avenue

SIMULATE *the glow* of CANDLELIGHT



CANDYLBEME LAMPS are the closest simulation to the soft, mellow glow of a real candle flame ever achieved in an electric lamp. Leading decorators and architects recommend them for the matchless lighting effect they produce. You cannot realize what a difference CANDYLBEME LAMPS can make until you see them in Your own candle type fixtures.

ORDER NOW

Clear 50c
Frosted 75c

CANDYLBEME Lamps

BUTLER-ROHAUS, INC.

DIGNITY



Fresh from the Caspian Sea per lb. $14.00
Clear Green Turtle Soup 35 oz. tin 1.00
Delicacies Baskets from 7.50

Postage additional. Booklet "G" on request. Many other dignified and appropriate gifts.

maison glass

Imported Table Delicacies
15 East 47th Street New York



HAND WOVEN

This hand woven "Dogwood Blossom" luncheon set will strike the fancy of every discriminative Homemaker. Fabricated on an old-fashioned loom in one of the guilds of Southern Highlanders, Inc.—in "finger weaving"—this nine piece set of sea green and white bordered linen will enhance the attractiveness of any table. Price—$12.75.

Write for illustrated folder

ISABEL IMBODEN SHEEN
HANDICRAFT SHOP
BRISTOL • VIRGINIA



If you're in a "jam" on your gift list, consider this unique

Set of China Jam Jars

shaped and colored like fruit!

Left to right we have cherry, grape, orange, strawberry, apple and (in back) raspberry. The little glass spoons have the right fruits for handles, too. Jars are 2 inches high, tray 15 inches long. A guaranteed gift success. We're a little embarrassed that they only cost—$3.75 set of 6 with tray

Please send check or money order

MALCOLM'S
HOUSE & GARDEN STORE
524 N. Charles Street, Baltimore, Md.

window shopping

FOR CHRISTMAS



PETIT point defies the fluctuations of the laws of fashion by staying opular, year in and year out. Here re two new bags, the work Viennese nd hand-loomed. The larger one, hich is all petit point, is $5, which ust surely be a new low for so nice bag. The smaller one, with a me-allion of the hand work, is $2.95. omes in black, brown or navy crêpe. ostage prepaid. Daniel Low and ompany, Salem, Mass.



WOMEN with a nice hand for arranging flowers are inclined to like rectangular vases. The Galloway Terra Cotta Company has a number of them. That shown is $2. 8½ inches high. The low facetted bowl is the same price, $3.50 with the stand. It is 7 inches tall. These are immediately available in old white, metallic black, turquoise and coffee. Other shades you order specially. Walnut and 32nd Streets, Philadelphia.



THIS is the neatest trick of the week, a piece of furniture which three in one. As you see it, it's very sweet thing set against a wall st for color. Then the tray folds wn and it's a valuable table. Or u can use it as a fire screen. The p is black lacquered, with a colorful d flowery center. It has a gold scroll ge. This costs $22.50 and comes m the Yale Barn at 997 Farming-n Avenue, West Hartford, Conn.



Swedish Christmas Tree
CANDLE STICKS

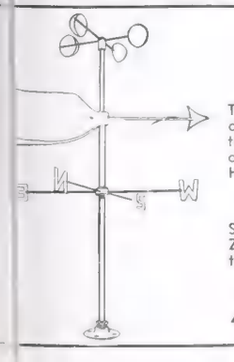
Wooden trees, painted green with white decorations, red holders.

16" trees $3.00 pair
9½" trees 1.80 pair

Swedish stearin candles. Large—pkg. of six 75¢.
Small—for 9½" trees, pkg. of twenty—45¢.

Large selection Swedish Christmas merchandise—cards, posters, toys, dolls, etc.

EDGREN STUDIO
"The Swedish Shop"
472 Boylston Street Boston, Massachusetts



FLYING ZEPHYR
Weathervane

There is endless fascination in watching the graceful motion of this weathervane as it goes merrily on its way. Combination wind vane and anemometer cup wheel, ruggedly made of brass and copper, with 10 weatherproof ball-bearings. Height 24", arrow 19".

$7.50 postpaid

Spirited as a lark, stout hearted as an eagle, the Flying Zephyr shows every variation in the direction or velocity of the wind. Descriptive circular sent on request.

M. C. STEWART
432 Mass. Ave. Arlington, Mass.



English Bone China



America's largest retail selection at lowest prices of open stock English Bone China. New dinnerware booklet will be sent on request.

HERBERT S. MILLS
EAST KING ST., HAMILTON, CANADA



A REAL MAMMY DOLL

with hand drawn and hand embroidered face. Tiny brass earrings and dressed by hand in best quality colorful cotton prints. 15" high—hand filled with kapoc.

A gift for the nursery or doll collection.

Sent postpaid on receipt of check or money order—$1.98

DESIGNERS ASSOCIATED
"By Appointment to the New Generation"
438 Houseman Building
Grand Rapids, Mich.



HUARACHES

For Christmas NEW LIGHTWEIGHT SANDAL *for* INDOOR USE

Attractively Wrapped, Boxed and Postpaid $2.75

The Mexican Huarache is now a house slipper with open toes and flat heels. Woven of the same honest steerhide as the heavier outdoor type and rugged enough for all their light weight (8 ozs.), these comfortable peasant sandals relax tired feet and make smart gifts.

Immediate delivery in all sizes for men and women.

To order send shoe size and if possible an outline of the foot.

The OLD MEXICO SHOP
SANTA FÉ — NEW MEXICO



CALIFORNIA FRUITS
Selected New Crop

SENT ON APPROVAL
10-lb. Family Ass't.
Delicious SUN-RIPE Fruits
Packed in 2 Redwood Boxes

2½ lbs. LARGE WHITE FIGS
2½ lbs. CALIFORNIA DATES
2½ lbs. MAMMOTH PRUNES
2½ lbs. WHITE RAISINS
$3.00 Express Prepaid

Send no money now. Pay me after you taste them. If they are not the most delicious dried fruits ever eaten return them at my expense. Use coupon below.

Canoga Farms, R.F.D. 4, Reseda, Calif.

Gentlemen, kindly send me your special family size assortment of SUN RIPE fruits all charges prepaid.

If after sampling the fruits I am not entirely satisfied I will return the rest to you at your expense, or I will send you the $3.00 by return mail.

Name

Address

City State

Bank or other reference

If you wish to send check with order I will include free a sample of my delicious DATE-NUTS

Rosewood Kitchen Cutlery



An Ideal Xmas Gift

Ten pieces of assorted sizes of stainless steel with Rosewood handles.

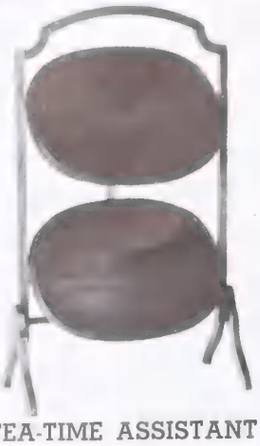
Racks hold each piece securely and within convenient reach.

Packed in attractive hinged-cover gift box.

Price—$15.00

FARM AND GARDEN SHOP

39 Newbury St. Boston — Kenmore 0042 Massachusetts



TEA-TIME ASSISTANT

Mahogany Stand with 2 trays which fold flat when not in use.

(31" high—Trays 16" x 12")

$12.50

Shipping Charges Collect

DANIEL'S DEN

Margaret E. Daniels

48 Gloucester Street

BOSTON, MASSACHUSETTS



TELL SANTA TO TAKE THEM TECS

Gadabouters — whether they're addicted to overseas-ing or just overnight-ing—will go for Tecs. These tricky little shoe bags, absolutely dust proof and dirt proof, protect footwear from scratches, prevent suitcased shoes from soiling clothes. And Tecs are also at home in the closets of stay-at-homers, for there they'll keep shoes dust-free. Choice of colors: black and orange; black and silver; peach; light green. Three sizes: A for women; B for *most* men; BB extra large. Send $1.50 for two pairs boxed separately. Specify sizes and colors. Knit Goods Specialty Co., Dept. B-12, Chicopee Falls, Mass.

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The

BUILDING MANUAL

Brimful of new ideas for home building and remodeling. 50¢ at leading News stands or direct from

HOUSE BEAUTIFUL

572 Madison Ave.

New York City

A MODERN CHEST DESK



Solid rock maple. Top 38" x 15". Height 38". Bleached maple finish..... $49.50 Express
Natural maple finish..... 45.50 Collect

Other pieces of this same group such as—
[illegible]

DESIGNERS — CONTRACTORS

FURNITURE • FABRICS • ACCESSORIES

THE MODERN HOME



Attractive taffeta quilted chaise lounge cover, warmly interlined, in beautiful shades, all wanted colors, monograms and piped hem in contrasting or blending tones.

Only $13.50 complete.

WALPOLE BROTHERS, INC.

Specialists in Linens

587 Boylston Street, Boston, Mass.

[illegible] Connecticut Ave., Washington, D. C.

window shopping

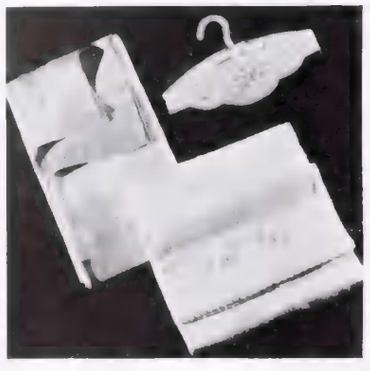


FOR CHRISTMAS

IT SEEMS to us that the very nice children's things, furniture an toys, are pretty apt to be Swedish an the Edgren Studios specialize in thes Here is a Swedish doll carriage lifte from the Province of Smaland. It i red (comes in other colors, too painted with adorable Swedish de signs. $2.50. The large doll all dresse up in a national Swedish costume $5.50. The littler ones, $2. Edgre Studios, 472 Boylston Street, Bosto



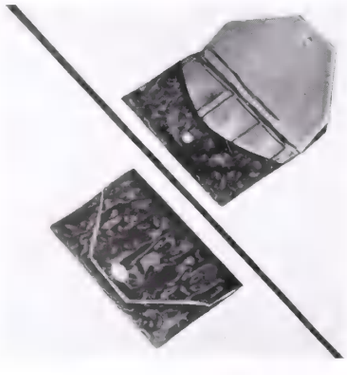
THE silver shell is a classic for obvious reasons. It is in itself a beautiful object and it is a happy accessory for any type of room. We have even tried it in a modern setting and it stood the test. This new one, a variation on the old theme, comes in two sizes. The one 5½ inches across is $5. The one 4 inches across is $3.75. Both would be right for bonbons and/or nuts. Smith Patterson, Summer Street at Arch, Boston.



FOR a first Christmas, the followin things which will make the nurs ery a gayer and more efficient place A Turkish bath square with crochete border has bunnies on the corner an is just the right size to fit the top c a baby's bathinette. 38 inches squar pink or blue, $2.25. Pink or blu hand-woven blanket, 32 by 36 inches $2.25. Hand-quilted silk hanger, $1.2 Express collect. Farm and Garde Shop, 39 Newbury Street, Boston.



A NEW magazine rack, characterized by its strength and balanced, conservative design, is large enough (17 inches high, 11 inches wide, 16½ inches long) for any magazine. It is decorated with wrought iron nails. Signed and dated by Mr. Josselyn. In knotty pine, $9. In maple, $9.50. In walnut or mahogany, $10.50. Express collect. This is one of many decorative accessories at The Josselyns, 124 Mt. Vernon Street, Boston.



"MARIONESS" is a purse withi a purse and a thoroughly sound idea. It is a kit for all the junk you carry in your pocketbook—comb lipstick, keys, automobile licenses aspirins, etc. Comes in black, green navy, wine, white, brown and ros beige, black and red, navy and ol rose, black and green, black and blue navy and copen, brown, navy an American Beauty. $1. Cooley's, 3 Newbury Street, Boston.

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

in new england

FOR CHRISTMAS

THIS sort of thing used to cost a mint of money. A set of imported fish plates said clearly that your income tax was staggering. But for Christmas in this year of grace, Jones McDuffee has brought over sets of six (each a different game fish), in natural colors on Staffordshire ivory ware and priced them very low. The set of six is $4.50. A dozen costs twice as much. Jones McDuffee, 367 Boylston Street, Boston.





THERE is a growing school which believes that the wash cloth is overrated and that bath mits are the thing. They do not evade you in soapy moments and they're definitely more fun. For this reason they're sure-fire to give children. Our guess is that you'd better order a bunch of them for yourselves at the same time. $1 for two pairs in gift boxes. Dept. B., Knit Goods Specialty Co., Chicopee Falls, Mass.

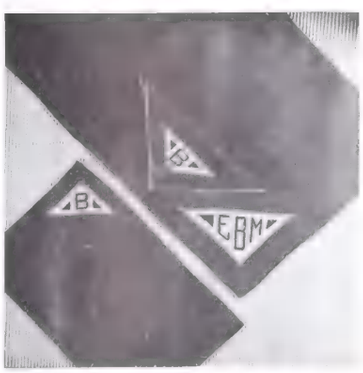
THE deep, fluted silver bowl may be used for flowers, whipped cream or ice, or, because it is so handsome, purely as a decorative thing with nothing in it. It is a beautifully made, substantial piece of silver, an imposing present. $45. The smaller bowl, for nuts, candies, or anything else from jelly to olives, $12.50. The spoon is hand-forged by skilled artisans. It is $5.50. George C. Gebelein, 79 Chestnut Street, Boston.





MORE coasters. No one has ever had enough of them, as you'll admit ruefully when you get around to having your table tops refinished. These are copies of wine bottle coasters, reduced to glass or ketchup bottle proportions, 3 inches in diameter. They have wood bottoms. Sides are copper plated with English silver. $5. Highball glasses of imported, hand-cut crystal, $12 dozen. Daniel's Den, 48 Gloucester Street, Boston.

CHRISTMAS wouldn't be Christmas without at least one package open that morning from which falls the fine folds of linen. Here is a brand new linen luncheon set, thoroughly distinguished and sentimentally personal with its three-letter monograms. There are seventeen pieces. The set complete in practically any color with monogram in contrasting shades is $5. It is from Walpole Brothers, Inc., 587 Boylston Street, Boston.



For imaginative giving

VELVET CHAISE LOUNGE SETS

$32.50

For a deserving lady, Makanna suggests a matelasse velvet chaise lounge cover with matching pillow. An exquisite gift - - and so comfy for the long winter ahead. Eggshell and other boudoir shades; also dark colors including wine.

Let us help you with your gift problems. Makanna's for the Unusual.



Makanna, Inc

THE TROUSSEAU HOUSE OF BOSTON

416 Boylston Street



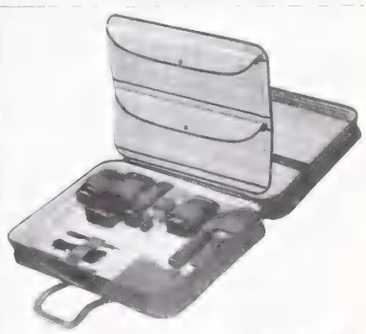
A Gift — RICH IN OLD NEW ENGLAND CRAFTSMANSHIP

Solid Brass Console Set, with crystal cut and polished prisms.

Authentic Colonial reproduction—designed by Jones McDuffee—127 year old tableware headquarters. 9 inch candlesticks; 11 inch bowl. Delivered in a gift box, anywhere in U. S. The set, $9

367 Boylston St. Boston, Mass.

Jones McDuffee



BRIEF-CASE TRAVEL-BAG

Everything that a busy businessman or a gay collegian will need in miraculously compact form. Every toilet necessity accommodated with ample room for important papers and complete change of clothing, including suit. In handsome durable cowhide, zipper-closing—$17.50

Send orders direct to

Smith Patterson

Jewelers and Silversmiths

SUMMER STREET AT ARCH

BOSTON, MASSACHUSETTS

Clarendon Studios, Inc.

201 Clarendon Street

Boston

INTERIOR DESIGNERS

EADGYTH C. PATCH

Specializing in custom-made draperies and furniture

TELEPHONE: KENMORE 6030-6031

COLONIAL PINE TREATMENT for Pine Paneling

As a result of extensive chemical investigation, we have perfected a one-coat treatment which reproduces on new pine the color, texture, and finish of genuine old pine.

MAKE NEW PINE WALLS LOOK LIKE OLD ONES

Write for booklet

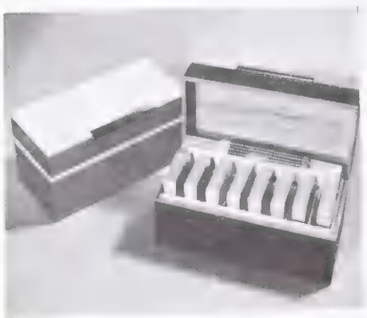
COLONIAL STAIN COMPANY

157 Federal Street

Boston, Massachusetts

MARK CROSS
ENGLAND

Here are **TWO** *of your*
CHRISTMAS GIFTS



HERE'S ONE OF THOSE GIFTS

anyone will be overjoyed to get . . . for what bridge fiend wouldn't welcome a stunning vealskin box with eight packs of cards, and everything else one needs for *four* complete tables? We have it in contrasting colours . . . red with white cover, blue with red, two tones of green, etc. The price, $22.50.



THAT MAN ON YOUR LIST

. . . give him this handsome 18" club bag for his jaunts to tennis and golf. Handsome Sun Tan hide . . . saddle-sewn . . . with a slide fastener that locks. It's the kind of bag men like best . . . it's one he'll be very proud to carry . . . and, incidentally, it's a splendid value at $15.

May we send you our [illegible]

MARK CROSS
Fifth Avenue at 52nd
New York

BAYBERRY
Candle Mass Lamps



Xmas Window Candlelight
Ideal as an Unusual Gift

★ **CANDLE STAND** of molted finish wrought iron, with fire test glass chimney, and Bayberry or Red Candle.

★ **DECORATED** with lasting prepared Natural Greens and Holly. Red Ribbon Bow.

★ **PACKED** individually in Holly Xmas Gift Box.

$1
EACH
Complete
Postage 25c additional anywhere in U.S.A.

BAYBERRY CANDLE SHOP
1108 Sansom Street, Philadelphia, Pa.



HI-JACS



These smart new dripless rovers, which fit any size glass and bottle, are made of genuine "Lastex" and processed yarns. They come in a combination of 3 colors, guaranteed color fast. A delightful gift in an attractive gift package.

Set of 6 for $1.00 postpaid.

[illegible] sets of HI-JACS for [illegible] money order for $. . . .

[illegible] State

KILLINGER COMPANY
Madison Virginia

window shopping

FOR CHRISTMAS



A LOW English tea table, an authentic copy, from an old drop leaf table. It is all hand made of solid mahogany, inlaid with a hairline stripe of satinwood. Although the finish is soft and satin-like in texture it is heat and water-resistant. The table is 25 inches high, 8 by 21 inches when closed, 26 by 21 inches with both leaves raised. It is $26 as is, or $22 without the inlay. Biggs Antique Company, Inc., Richmond, Virginia.



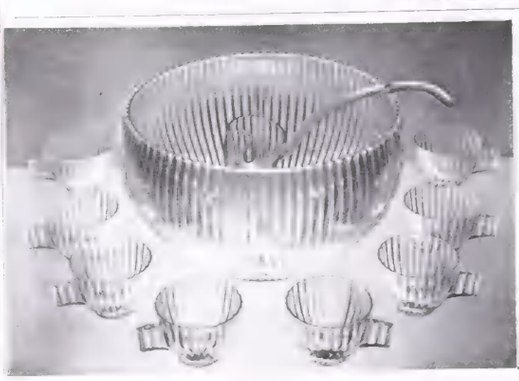
AN ETERNALLY practical piece of luggage for a man who travels. In the center section go hats (three), in the side wells shoes (six pairs if the wearer's feet are not too large), under the flap on the lid go a few shirts. Socks, garters, addenda can be tucked in corners. In Oshkosh's own Chief striped canvas with dark brown leather binding. The piece is 21 inches long, 14 inches deep. $75. Oshkosh Trunks, Inc., 10 East 34th Street, New York.



A BRASS candlestick to set in your window Christmas Eve to light the Christ child on his way. It is 12 inches tall in the center, made of solid brass. $4.75. The candle snuffer is an exact replica of an old, old English piece. It is made scissors style, lies on a heavy solid brass tray. The tray and snuffer together are $3.25, postpaid. From New York's famous Brass Town, Adolph Silverstone, 21 Allen Street, New York City.

IF YOU'VE never had one of these "tree" platters, you'd better noise the fact abroad right now so your husband can buy one for your Christmas. This one is much nicer than most, has a cover and a gravy well and is made of heavy plated silver. It is 12 inches long. The cover can be used also as a vegetable dish. Made by the Poole Silver Company. It is $10 and you get it at Ovington, Fifth Avenue at 39th Street, New York.





A smartly cut and well shaped 2½ gallon punch bowl that has 8 matching cups and a clear crystal ladle to go with it. Set complete at $6.25. Additional cups at $3.00 per dozen.

Express Charges Collect

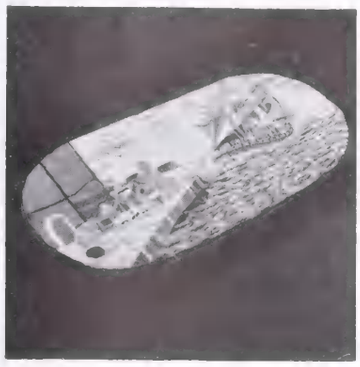
Write for New Catalogue "B"

• REITS •
613 Lexington Ave.
New York City

window shopping

FOR CHRISTMAS

AURA COPENHAVER, the lady of Rosemont at Marion, Virginia, has new rug which is classic. Its design s taken from an old print of nestown Harbor in Colonial days. proud ship in full sail is pulling to the dock where the dealers are iting for it, complete with kegs of acco and a slave. This is a docu- nt and a decoration for any Amer- n room. In the 27 by 55 inch size. .50; 27 inches by 45, it is $15.





IF YOU have felt the rising tide of 1900 decoration and not known where to start introducing it into your own home, here's a splendid way. These pieces have the exactly right feeling. The elegant and well bred swan in old Directoire Sèvres porcelain, the dull white and gold leaf ash tray are decidedly in the grand manner. Together they cost $10 and they are from Ruth Berlin, 437 Madison Avenue, New York.

HIS lamp is called Dorchester, celebrating its English origin. For base is a vase in Spode's famous er design, here in brown. Metal ming is Colonial brass. Inside its d ivory-colored shantung shade d with a becoming pale gold is a light cluster. Above this an ivory l. The height over all is 18 inches. plete with shade, $35. By the t Company. At Loeser's, Inc., klyn, N. Y.

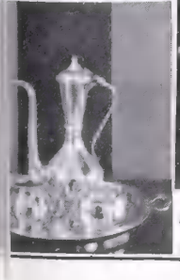


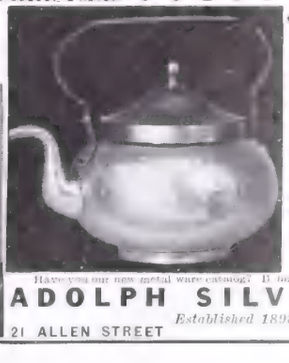


DON'T read this if you don't like cats. Doris Bryant does and she spends the major portion of her days thinking of things to make life engaging for them. Her latest is a Christmas present of catnip. Special Christmas packages come in three sizes, costing $.35, $.55 and $1. Inside, just catnip leaves, fresh and decidedly fragrant. Containers are air-tight. The address, Doris Bryant, 70 West 11th Street, New York City.

A MERRIER CHRISTMAS

ussians love coffee in Beaten brass or er; safely pewter . 10" Pot, 12" Tray. SET $6.50 Postpaid.





KETTLE beaten brass or copper, safely pewter tined, 6 cup capacity. $3.25 Postpaid



For fun at the fireplace! Each of our solid brass TOASTING FORKS is of an unusual English pattern. $1.00 Postpaid

Have you our new metal ware catalog? If not send 10c for No. B-12

ADOLPH SILVERSTONE

Established 1898

21 ALLEN STREET NEW YORK CITY

HEIRLOOMS

Suggested as Gifts



Our collectors search the World over for quaint objects which are unique as gifts because they are rare. Prices start at $5. Write for a list of available selections for Christmas.

PEIKIN GALLERIES

604 Fifth Avenue, New York

FOUNDED 1899

FIREPLACE EQUIPMENT



UNUSUAL GRATES

This Regency Steel Grate, price $70, is one of the many exceptional Grates shown in our recent publication GB. Write for Catalog. Also let us know your requirements in Mantels and other Fireplace Furnishings.

Edwin Jackson INC.

175 EAST 60th St. NEW YORK

ANTIQUE FURNITURE



Antique English Sideboard from the well known Waldhorn collection of English and French Furniture

Genuine antique furniture is never out of style, never out of date. Antiques not only confer beauty on their surroundings but are an investment of definite value.

At this time, Waldhorn has a magnificent selection of living room, dining room and library pieces that will grace your home with the heritage of the past. Photographs on request.

WALDHORN CO., INC.

Dealers in Antiques

Established 1881

Royal Street New Orleans



PAGODA Garden Shelf with mirror intensifies the beauty of its surroundings and holds this Peach Bloom Bud Vase in enchantment.

Vase	6½" High	Price	$15.00
Shelf	11"x20"	Price	$25.00

Miriam Stevenson

400 EAST 57th STREET, NEW YORK



DOUBLE THE PLEASURE FROM YOUR OPEN FIREPLACE
with
ENCHANTACONE

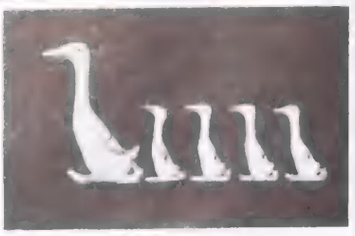
Colors the flames from wood or coal fires in enchanting tones that far outlast the effects from other preparations. Cones are 5½" long, cellophane-wrapped, packed 10 to a carton.

Price per carton..... $1.25 POST PAID

Fascinating — Beautiful

Send check or money order to

H. A. BAME
101 PARK AVE. NEW YORK CITY



Set—7.50

Decorative Porcelain
—pale shade of peach—
—imported—

M. A. BUCHWALTER, Inc.
689 MADISON AVENUE
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ROSEMONT RUGS AND CANOPIES



COLONIAL CANOPIES, COVERLETS AND HAND-HOOKED RUGS in historic and early American designs, including many from Metropolitan Museum pieces.

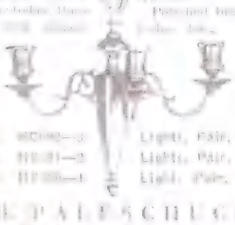
Write for free booklet giving histories of the old designs.

LAURA B. COPENHAVER
"Rosemont" Marion, Virginia

GIFTS FOR CHRISTMAS



No. HC1192—Let your flowers smile from this Russian brass or copper two lipped, two handled flower vase. Stands 9½" high and is hand wrought. Ideal for Christmas.
Post-paid. $4.00



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Smart Rattan Arm Chair—No. 141 S

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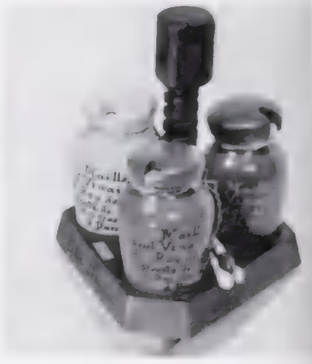
GRAND CENTRAL WICKER SHOP, INC.
217 East 42nd St., New York, N.Y.
MANUFACTURERS
BETWEEN 2nd & 3rd AVENUES

window shoppin



FOR CHRISTMAS

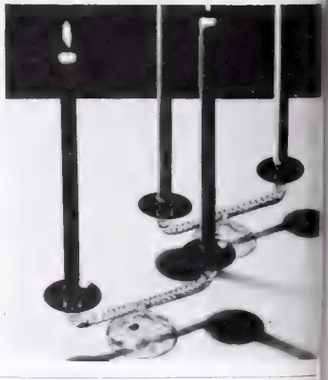
A MODERN madonna with a c per halo crowns a handsome l of Luxuro "Gold Chest" chocolat The box is golden and the ensem shines brightly, would look very by the light of the candles of y Christmas tree. $4.50. Beside it i ball Christmas tree, tied to a sil foil wrapped candy bar by a mat ing ribbon (four colors availabl Five inches tall. $.60 each. Schraf 58 West 23rd Street, New York C



THREE different mustards come in bright colored pots set on a brown wooden castor like the ones you see on farm and inn tables in provincial France. One is green herb mustard. One is Tarragon mustard. One is the white mustard of Dijon. On each pot are inscribed the names of the meats with which that particular mustard tastes best. The three together, with their stand, are $3.50. Vendôme, 18 East 49th Street, New York City.



AMERICAN silver cups, old o are magnificent presents for br new babies. The Waldhorn shop New Orleans has a handsome col tion of antiques and among them such cups, their date circa 1835. T are all silver and magnificently de ated, with lavish and graceful hanc The one in the picture is typi Prices range from $7.50 to $15. O specialties include Georgian si vinaigrettes.



THESE two-branch candlesticks of Orrefors glass were designed by Simone Gate. When told that they have bobaches, we fled to the nearest dictionary and discovered that those are the little brims which catch wax drippings. You may buy these, bobaches and all, in colored glass or black. Consult your color scheme. The height, 4½ inches, spread, 12 inches. $5.50 each. Lambert Brothers, Lexington Avenue at 60th Street, New York.



OUTING KIT
The ideal holiday present!

An outing kit that contains tw quart size thermos bottles eac with 4 cups and a sandwich bo neatly fitted in a pigskinlike cas Complete $6.85

Scully & Scully

"The Smart Gift Shop of New Yo
506 Park Avenue, New Yo
Wickersham 2-2590

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window shopping

FOR CHRISTMAS

TOM and Jerry is a hot sweetened drink of rum and water spiced ith cinnamon, cloves and other spices nd beaten up with eggs. You serve in such a bowl as this, drink it om these sturdy mugs decorated ith hunting scenes. These would so be suitable for Wassail or any the punches described in "Heritage Christmas." The bowl and eight ugs cost $4.95. Scully and Scully, 06 Park Avenue, New York.





THE Morgan Silver Plate Co. presents a series of finely sculptured, hand cast book ends in versatile designs. This is the Feather whose special claim to fame is that it will harmonize with any decorative scheme. It comes in Cellini bronze, a deep rose tone of bronze with copper highlights. Five inches high. The pair is $8.50 prepaid. The grace and finesse of this design is obvious. Malcolm's, 524 North Charles Street, Baltimore.

HESE birds are highly decorative in their own right and would de- ht bird lovers whose walls are ight with Audubon prints. There a raft of different varieties of birds choose from. All of them are ex- isitely modeled and finished in their tural colors. The china is of the est. They are $20 the pair and come m Wm. H. Plummer and Company, d., at 695 Fifth Avenue, New York y.





THIS lovely "Lyre" table may be used against a wall, as an end table or even as a desk. It is English Regency, made of San Domingo mahogany inlaid with boxwood and padouk (a South American wood striped in flame color). Legs are inlaid on the sides and at the top. The lyre strings are of solid brass. 24 inches wide, 28½ inches high. Length, 55½ inches open; 37 inches closed. Dansk Craftsmen, Stamford, Conn.

GLASS FOR CHRISTMAS



Cut Glass Decanters. In the lovely old Waterford design. One quart capacity. $15.00 Pair.

Matching Highball Glasses. 16 oz. $15.00 Doz. Old-fashioneds, $12.00 Doz. Cocktails, $16.00 doz.

Express on all collect.

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"THE CHRISTMAS TRAIL"

A Trading Post in your home

A copy of our Christmas catalog brings to you hundreds of gift suggestions from home and foreign markets. They are in a wide range of interest and price so that you may easily fill out your entire Christmas gift list at leisure in your home.

What we sell is of especial appeal to men, women and children who love outdoor life and sport. Mail orders are delivered on any date you specify.

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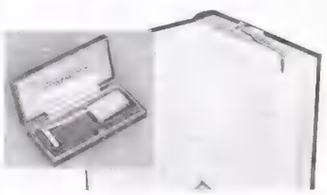
NAUTICAL BLANKET—Luxuriously soft blanket with pilot wheel and anchor design. Pure wool in navy blue with cadet blue design which reverses on opposite side.....$12.25



IN- AND OUTDOOR THERMOMETER—Hung inside the room, it registers both the indoor and outside temperatures $10.00



MUSICAL JUGS—Gaily colored Crown Devon jugs which play tunes appropriate to their decoration. Choice of "John Peel" or "Daisy Bell." Each $10.00



ASPREY SILVER BOOKMARK—A clever page marker, fitting the back of any book. Indicates page without adjustment. Sterling silver in attractive gift case.....$5.00



THE MUDVILLE HARRIERS—A cleverly modeled pottery group, including huntsman and horse (10 inches high), 6 hounds and fox, all in full colors. Set.....$15.00



WOMEN'S WINTER SPORT SWEATER SET—Imported, hand-knit set in assorted colors with contrasting color design. Sweater, $12.75; Socks, $1.00; Hood, $1.50; Cap, $3.50; Mittens, $3.50; Scarf, $5.50.

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Only at Schrafft's can you find this new, delicate Renaissance Chest, its three perfect drawers filled with miniature Luxuro chocolates. Any woman would love it. $3.00



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NUT BOWL

A handsome gift for a man. Inlaid bowl with gavel nut-cracker, filled a-plenty with salted pecans, almonds, Brazil nuts, cashews and paper-shell pecans. $3.75

Deliciously SCHRAFFT'S

Send mail orders to 558 5th Ave., N.Y.

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FOR CHRISTMAS



FROM California and the Vernon Kilns of California comes this essentially native product, very aptly called "Native American." Gale Turnbull, its designer, is inspired by the care-free existence of California in old Mission days. There are ten designs and you can buy it mixed or all alike. Seven-inch plates are $.60 each; coffee server, $3. A twenty-two piece set is $9.50; thirty-five piece set, $14.95. L. Bamberger, Newark, N. J.



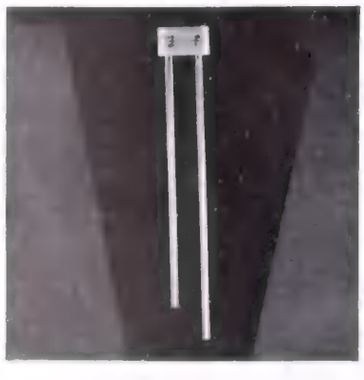
OYSTERS have been tamed at last and trained to make pearls to order. They do this with evident relish, as the pearls (technically called cultured) they turn out for the Heller-Deltah Company are as beautiful as anyone could wish. We can't tell them from the pearls oysters turn out at random. Nor could you. Two-strand necklace with solid gold clasp, $29.75. Arnold Constable, Fifth Avenue at 40th Street, New York City.



AVE MARIA will bring a blessing to your house on Christmas morning. She is Viennese, made in very fine ceramic and can be had in gray and flesh tints, turquoise with black face and gold hair or opal. She comes in two sizes, $4\frac{3}{4}$ inches high, for $5. $10\frac{1}{2}$ inches high, only in gray and flesh tints, or opal, for $15. You will find her at a decorating shop called El Futuro, 1283 Sixth Avenue, New York City.



"THE Children's Art Book" by Geoffrey Holme is not only distinguished by its imaginative approach to its subject matter, but also by the felicitous choice of material for illustration and the beauty of the reproductions. The choice is wide, ranging from Dürer to Mark Severin. Put it under the Christmas tree and you will be a favorite aunt for life. The Studio Publications, Inc. $2.50 at your bookseller.



THE Rittenhouse Chime people say modestly that they think they have something. This is a triumph of understatement. They've made doorbells as old-fashioned as dumbwaiters. Instead, when your caller presses a button you get a soothing chime at the receiving end. These chimes are complete with transformer. The single duty one is $7 and the double duty model $8. Lewis and Conger, Sixth Avenue and 45th Street, New York.

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CAFE BRULE OR DIABLE

For the new way of making coffee in the presence of your guests. Recipes will be sent upon request.

Made of extra heavy pure copper, with silver plate lining. Legs are of brass. Included is a silver plate ladle. Entire unit highly polished. Coffee from the Cafe Brule will be the hit of the party.

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Cocktail shaker, silver on copper with mahogany handles. 13½ inches high $15.00

Silver gallery tray, beautifully etched with pierced gallery. 22½ inches x 13½ inches $35.00

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with this authentic copy of the

Boylston Chest

Distinctively Early American, circa 1760. 39 x 22⅛ x 38" high. Oxbow front, hand made and carved, solid mahogany, claw and ball legs, escape of hand chased brass. Price $475 F. O. B. Stamford, Conn.

Dunrath Craftsmen, Inc.

Post Road at Hoyts Stamford, Conn.



window shopping

FOR CHRISTMAS



AN OLD Christmas custom was to clear the table of its cloth after the turkey had been eaten, and, sitting in the soft light of candles, finish the meal with nuts and raisins. Such candlesticks as these would grace your board if you were to revive it. They have grace and dignity. Oneida, Ltd., made them of lustrous silver plate and you will find them at John Wanamaker, Broadway at 9th Street, New York City. $12 the pair.



THESE figurines are the result of a form of plastic art which is brand new in decoration. This is modeling in hard, crude rubber, and it is done by natives of South America. The work is actually done under water to make the medium more pliable. The subdued natural colors are, of course, applied later on. The figures shown in the photograph cost $3. Trees are $4. Reits Glassware, 613 Lexington Avenue, New York City.



HEAVEN forbid that we should do anything to foster the nocturnal habit of eating crackers in bed. However, if you must, here is the ideal container for your bedside saltine. It is an exquisite reproduction in silver on copper of an old English cracker jar. You will do well to have one on your sideboard for the moment when you break out your Stilton-in-port. $17.50. Olga Woolf, 509 Madison Avenue, New York City.



THE Maison E. H. Glass knows a good thing when it tastes one, so it has quite reasonably named the contents of this tin the Tiffany of confection. In it are international candies, dragées of Verdun, Viennese raspberry and blackberry candies, Czechoslovakian almond-filled sweets, pralines from Paris and Glass' very own French cream caramels. The two-pound decorated tin is $4.50. 15 East 17th Street, New York City.

MONOGRAM MATCH PACKS (Name Copyrighted)



Miniature Ladies' Handbag Size 1⅝" x 1⅛"
A new and exclusive personal gift
25 for $1.50 50 for $ 2.50
100 " 4.25 500 " 15.00
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Monogrammed in the three styles shown above only.
Initials in red, green, gold, black, on any of the following backgrounds: colors: black, dark blue, silver, gold
Packed in gift tin fire-proof Gift Box.

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Ideal for the Dinner Table
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Monogrammed in the three styles shown above only.
Kindly send check with order.

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packages of Miniature Match Packs. 1 2 3
Color of Monogram.
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Print initials plainly, underlining initial of last name

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packages of Regular size Match Packs. 1 2 3
Color of Cover
Initial
Date

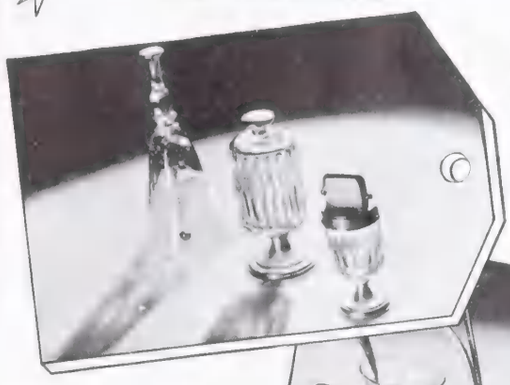
MONOGRAM MATCH COMPANY, NEW YORK 542 Madison Avenue—Tel. Al. 4-7450

Gifts

FOR THE FESTIVE BOARD

Christmas Dining made Distinctive

Give your "festive board" a gayer air by adding delightfully practical, decidedly sprightly accessories. As usual you will find these very new adjuncts at Hammacher Schlemmer, furnishers to the nation's smartest homes for nigh onto ninety years.



CRYSTAL BELL . . . with beautifully cut decorations. Sterling silver knob and clapper . $7.50

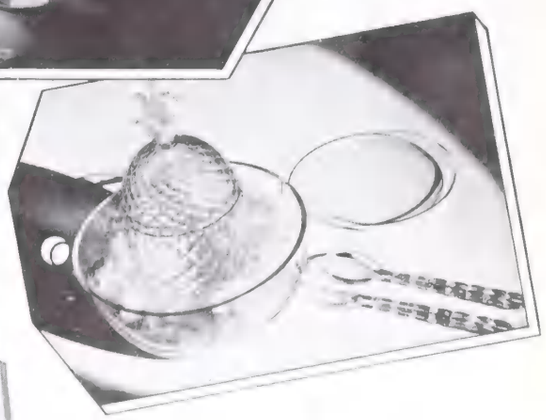
CIGARETTE HOLDER or CIGARETTE LIGHTER . . . of crystal with St. George Waterford cuttings. Sterling silver base . . Holder . $11.50 Lighter . . . $13.50



BERRY SERVER . . . Sparkling, crystal bowls with matching creamers and sugar dishes. Chromium plated frame. New, individual, attractive. Ideal for breakfast tray service. Without spoon. $6.75



SALAD BOWL . . . beautifully grained walnut with sterling silver base . . $17.50. Olive wood salad fork and spoon with sterling silver handles . . Set . . $5.00



FRUIT SERVER . . . Crystal pineapple embedded in a bowl of chipped ice. Pineapple . . $5.95. Bowl . . . $3.50. Serving Fork and Spoon of pressed glass . . . $1.50. Crystal Plates . . . set of six $7.25



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Above: Protecton Bowl Covers

A Year Ago a Fad—
Today a Household Necessity
AND AN IDEAL XMAS GIFT!

Tested and Approved — Good Housekeeping Institute

Keep strong food odors away from delicate foods in your refrigerator. Slip one of these clever "Protectons" over every bowl or dish. They're made of washable airtight *oil silk*, with Lastex bands which hug the dish tightly.

These oil silk covers prevent the strongest odors, even garlic, from escaping or entering. They help your foods stay moist, prevent drying-up. Wonderful for preserving left-overs, salads, and canned goods in their original savory freshness until wanted. Also made in a handy zipper bag style for meats, fruits, and vegetables.



Above: "Evr Fresh" Zipper Pouch

Below: Jelly Glass and Bottle Covers



Here is a complete kitchen outfit:

Bowl Covers, set of 3 sizes	69¢ per set
Platter Cover	49¢ each
Zipper Pouch	69¢ each
Jelly Glass Covers, set of 6 sizes	59¢ per set
Zipper Pouch for bread, rolls, etc.	69¢ each

ALL TOGETHER FOR $2.75 (Worth $3.15)

FREE— Your choice of an oil silk cover for electric toaster, or a tennis racket cover, FREE with every order amounting to $2.75. Order direct from:

BLOSSOM MANUFACTURING CO.
79 Madison Avenue, New York, N. Y.

ATTRACTIVE XMAS PACKAGING AT NO EXTRA CHARGE

Say Merry Christmas



The above dessert and dinner plates . . . in exclusive Plummer designs . . . are available with 12 assorted floral decorations. $28 a dozen for the dessert plates and $32 a dozen for the large.

The Perfect Way

There is something so appropriate . . . so traditional about a gift of china or glass at Christmas . . . and something so appealing, too, about the exclusive Plummer patterns, tints and radiant colors . . . amidst snowy white tissue with festive wrappings.

Write for Christmas Gift Catalogue

PLUMMER *Ltd.*

AMERICA'S AUTHORITY ON CHINA AND GLASS

Announce the Opening of a
New Branch Store — 240 Worth Avenue, Palm Beach

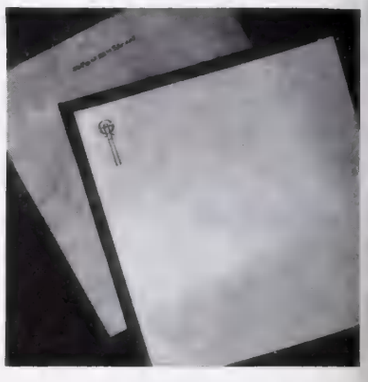
578 FIFTH Avenue, N. Y. C. — 7 & 9 East 35th Street, N. Y. C. (Just East of Fifth Ave.)

window shopping

FOR CHRISTMAS



THIS is an important silver bowl to use as a centerpiece for either fruit or flowers. The fluting, handles and feet are full of rhythmic grace. The design has a definitely modern swing to it, though the decoration is so rich as to introduce a feeling of period. It is 18⅜ inches long, including the handles, and 10¼ inches wide. Is made with a lustrous finish. By International Sterling. At J. B. Hudson, Minneapolis.



IF your letter is to travel to South America by air, or to fly the Atlantic, you will be watching the ounces it weighs, and paying for them. Howard Pusch, who gives thought to these matters, has therefore had this paper specially designed light as a feather. But it is also tough enough for ordinary use, won't crinkle up. A box holds fifty sheets and fifty enclosures, costs $4.75. Howard Pusch, 400 Park Avenue, New York City.



THE American potters continue their good work turning out pieces which are exciting in texture, color and design. This flower pot also gains distinction from the fact that it was designed by the talented Tommi Parzinger exclusively for Rena Rosenthal. All in white, it costs $5. With a white ground and the cord motif in blue, red or gold, it is $7.50. This fascinating shop is at 485 Madison Avenue, New York City.



DID you ever have a ginger bread pig? Well, apparently Mark Cross did and they've made it into a box for contract fans. Inside there are eight packs of cards, four score pads and four ivory tipped pencils. Outside it is ginger brown, as you have guessed it would be, with a pull handle on the attached lid, made of chromium. A perfect present for a family which likes indoor sport. It costs $25. Mark Cross, 655 Fifth Avenue, New York.



AT the Can-Dle-Luxe Shop, there are some decidedly sporty things being done to glasses these days in preparation for a huntin' and fishin' Christmas. Pick your sportsman, then dash into the shop and you'll find about anything he fancies, from grouse to tarpon, on a glass for him, all hand-painted. Highballs, old fashioneds and cocktails are specialties. A dozen in any of these sizes, $18. 542 Madison Avenue, New York.

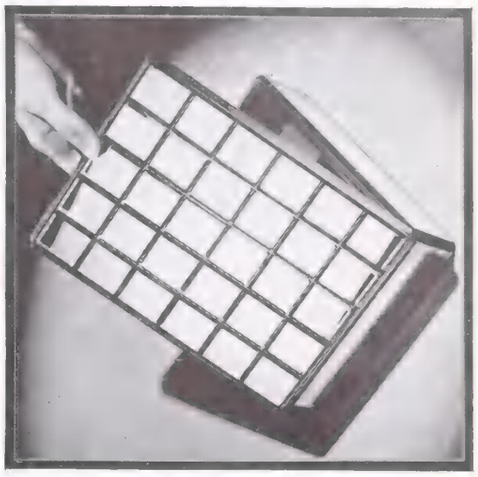
Gifts for very feminine creatures... from Macy's Boudoir Shop

IF YOU had just been to that genius of a little woman who lives in a dark Paris courtyard... whose patrons' names begin with Duchess and Countess... you might have brought back boudoir accoutrements similar to those you will find in Macy's Boudoir Shop. Normandy lace scarves, pillows, chaise longue throws, lingerie cases... collected on both continents. The Boudoir Shop is on the seventh floor at 34th Street and Broadway in New York.



e gentlewoman is reclining beneath
and-quilted chaise throw in crush-
stant, transparent rayon pile velvet.
row and pillow_____**46.50**

Imported plate-mirror make-up box with inner mirror and hard-wood lining_____**22.74**



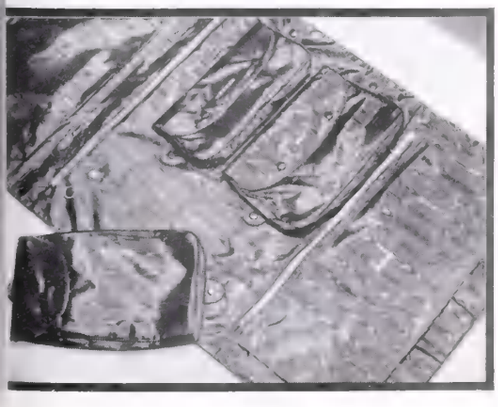
Hand-trapunto rayon satin lingerie case. One of a set of three sizes. The set is a modest____**12.49**



Imported mirror powder box, **7.94**, atomizer, **8.49**, Blue, amber or crystal. The perfume bottle____**4.99**



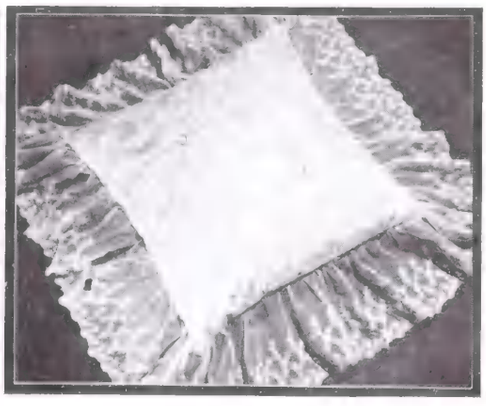
ire traveling set with individual removable cases two pockets. Navy, brown, royal blue_____**14.94**



Embroidered rayon satin bed-pocket for handkerchief, powder, etcetera. Peach, blue, eggshell_____**1.79**



Chantilly-type lace boudoir pillow. Rayon satin lining, feather and down filling_____**8.94**





Collapsible electric iron for traveling, in chromium for A.C. or D.C. with leather case $8.50.



Smoking ensemble in clear crystal with non-tarnishable gold bronze stands. Box $6.50. Nest of 4 ashtrays $6.00.



Vacuum ice tub for serving ice cubes or frozen desserts. Chromium 1½ quart capacity $10.00.



Electric table chef, five different cookers in one for A.C. only. Chromium with white handles $15.95.

CHRISTMAS GIFTS

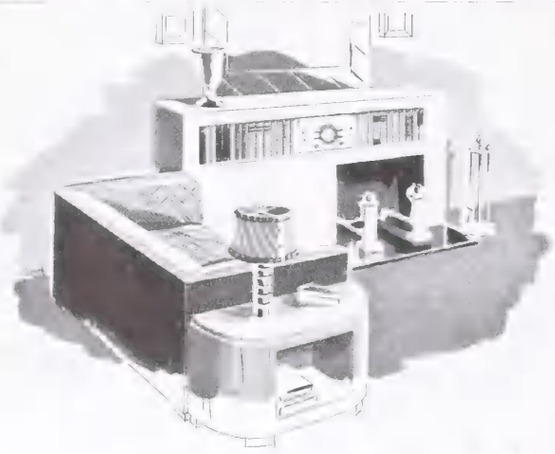
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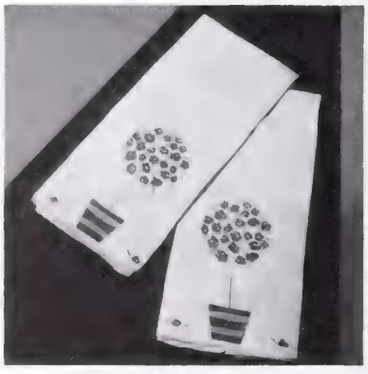


FOR CHRISTMAS

THIS Franciscan ware manufactured by Gladding McBean comes in a variety of melting colors ranging from deep eggplant to the palest celadon green. In this pattern, whose name is "Montecito," it also comes in a satin finish in gray and ivory: the others are glass finish. The newest color in the glass finish is Ming red. Coffee pot, $2.50; sugar bowl, $1; creamer, $.75. B. Altman, Fifth Avenue and 34th Street, New York.

THE Guilford Group has long been an enthusiasm of House Beautiful's. This fine reproduction American furniture is marked by balance of design, flawless workmanship and the beauty of the wood from which it is made. A new piece is a cobbler's bench, forthright in design. 38 inches by 21, stands 13¼ inches tall. Pine tops, maple legs, topgrain leather pad. The price is $24.99. At R. H. Macy, Broadway and 34th Street, New York.





GEORG JENSEN is showing the same fine discrimination in regard to linens that has marked his silver. These guest towels are anything but run of the mill. They have a prim charm all of their own. Flowering trees in tubs are embroidered on their pearl gray cambric in peach, yellow, blue, green, red and Dubonnet. 15 by 21 inches. $2 apiece. Designed by Marghab for Georg Jensen, 667 Fifth Avenue, New York.

INDIRECT lighting is one of the excitements and distinctions of modern decorating. If you want to introduce some into your home without tearing the house down to do it, get this beehive fixture. It is 11¼ inches in diameter, 5¼ inches deep. Made of white plaster and wired all ready to attach directly to the wall. The design of it has real character. $15. Miriam Stevenson, 400 East 57th Street, New York City.





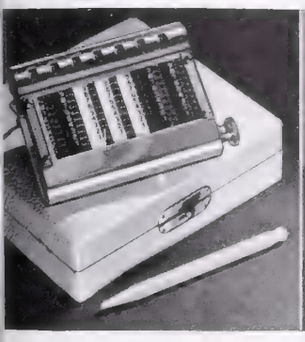
FOR bird lovers. A window sill s which will surely bring all t birds in your neighborhood to call o you. It consists of a cleated tra twelve by eighteen inches and tw feeders, which fasten, one to each en of the tray. These are painted gree and white with copper ridges, a co per water pan. Includes a bag of seed and berries and a Howes bird attracto The set, $6.50, postpaid. Howes Bi Attractors, Stamford, Conn.

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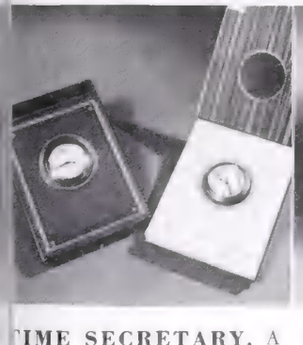


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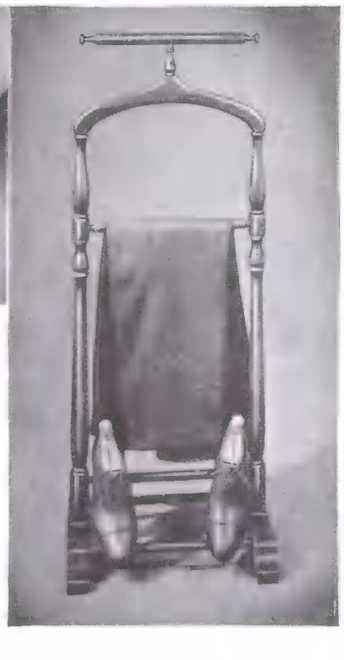




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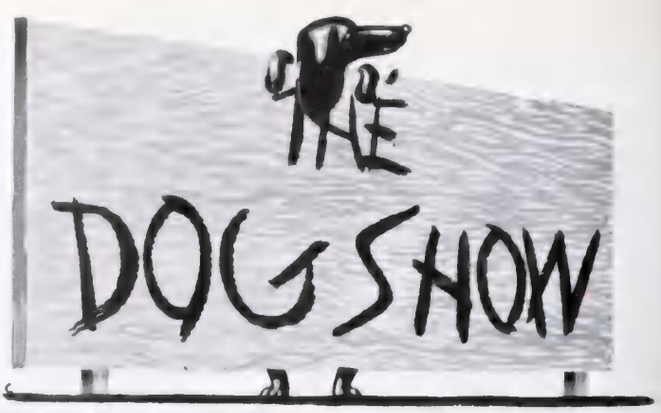


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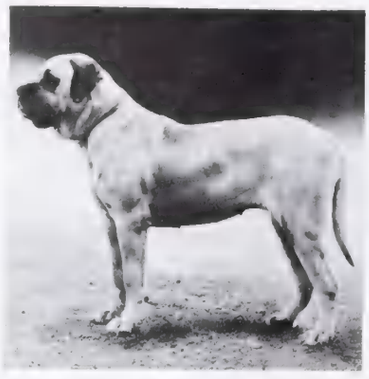
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by HENRY RICHMOND ILSLEY



Mastiff—Ch. Manthorne June

WORKING DOGS. Classification of dogs for bench show purposes is to some extent arbitrary and not infrequently a breed is moved from one group to another. This is true more especially in the working-dog group, as has been noted in previous issues. Members of this division have been more versatile, as has been exemplified by their life histories. Many have been all-purpose dogs—jacks of all trades. They have been hunters of game, herders of sheep and cattle, guards of the home and companions as well. Others have drawn sledges over Arctic wastes, have been harnessed to carts and burdened with heavy packs. Many have served well and died gloriously in war, have been heroes on errands of mercy, or distinguished themselves in police work.

With the passing of the years and changes in habits and customs of men, dogs have quickly adapted themselves to new environments and responded to new requirements. Dangerous wild beasts do not menace; bull-baiting and dog-fighting no longer are tolerated. Dogs, as well as men, have changed their vocations. Yet the conscientious breeder of today seeks to perpetuate and improve upon the fundamental characteristics which distinguish the type in which he is most deeply interested. Insofar as the present series of articles is concerned, more significance is attached to the present condition, quality and attributes, rather than to their origin and evolution. Canine history is fragmentary and unreliable: much of it pure romance.

MASTIFFS. There always have been dogs of the mastiff type, the name more properly embracing a group than indicating a specific breed. The modern mastiff is a descendant of the old English dog of that name and is one of the most massive and most noble in appearance of the members of the canine family. In olden times in Britain he was used in bear-baiting and in the fighting pit, often was hunted in packs, but was used mostly as a guard against wild beasts and human depredators. The mastiff of today stands as high as 30 inches at the shoulder and weighs up to 160 pounds, one of the most imposing and impressive of all dogs. Today's standard calls for a short, close-lying coat, in color apricot, silver-fawn or dark fawn-brindle. Fifty years ago the writer owned a magnificent fawn specimen of the true type, possessed of enormous strength yet, for his great size, having the speed and agility of a terrier.



Giant Schnauzer—Ch. Russ v. d. Glucksburg

GIANT SCHNAUZERS. This is another of the numerous line of dogs "made in Germany" and was mentioned in these columns in connection with the terrier breeds. This dog is the largest of three recognized breeds of schnauzers. The giant has a very small following in this country. In appearance he is somewhat like the Bouvier, with hard and wiry hair of mixed colors, pepper and salt, pure black, or black and tan.

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BULL MASTIFFS. Evolved to meet a specific need, the bull mastiff is exactly what his name indicates—a combination of the mastiff and the old English bulldog used in bull-baiting. He was bred by the gamekeepers who sought a speedier and more active animal than a mastiff, with greater size and power than the bulldog, while retaining many of the characteristics of both as guards against the depredations of poachers. He is a short-coated dog, like his progenitors, and comes in any shade of fawn or brindle, with a dark mask preferable. The dog averages 26 inches in height and weighs about 115 pounds. He offers his services as a guard and companion and is particularly keen in offering protection for the home.

BOXERS. Relative of the bulldog and the mastiff, the boxer has been developed to his present position during the last century in Germany. He is a comparative newcomer to the United States, where he has been given a warm welcome and is gaining every day in popularity. He has gained his hold on the popular fancy through his splendid character, in which are combined intelligence, courage and loyalty. Fearlessness, agility and strength are qualities which make the breed especially valuable in police work, in which it is most adaptable to training. The boxer is on the average 23 inches in height, with a strong, muscular body, lively and with a proud carriage. His short, sleek coat comes in various shades of fawn or brindle. In the house he is clean and tractable and over an enjoyable companion.



Boxer—Lustig vom Dom of Tulgey Wood



Great Dane—Blitz vom Schloss Staufeneck of Warrendane

GREAT DANES. The Great Dane did not originate in Denmark and his family tree undoubtedly goes back to the ancient mastiff type. The modern Great Dane is a product of Germany and, while as tall as the mastiff, is not so massive, his head and body being more finely molded. He exhibits that dignity which comes of size and great strength. His elegance and beauty have gained him the title of Apollo of dogs. His coat, too, is very short, thick and glossy, and there is a wide variety in coloration and markings. The standard permits brindle, fawn, blue, black and harlequin.



Welsh Corgi—Tamarac Golden Boy

WELSH CORGIS. The corgi is an ancient breed of Wales and is among the smaller of the workers. He is likewise a recent immigrant, and the Cardigan and Pembroke varieties have been given separate classification. They are similar in appearance, both having the foxlike head and long body that indicates the dachshund in their ancestry. They stand about 12 inches and average 20 pounds in weight. The Cardigan has a long tail, while the appendage of the Pembroke is naturally short or docked.

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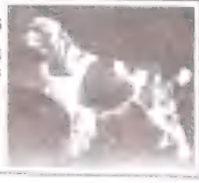
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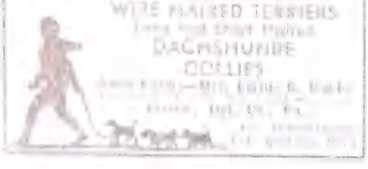
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THE DOG SHOW



Puppies for Christmas are especially welcome if there are young children in the house. These St. Bernards are from Glenmeade Kennels at Pontiac, Mich.



These cocker spaniel puppies are from the Road's End Kennels of Miss Katherine Beach, Sussex, N. J.



Welsh terrier puppies, an increasingly popular breed, from the Hill Top Farm Kennels, Greenwich, Conn.



Joan Anderson shows the bull mastiff, Neil, sired by Champion Simba. Owned by Mrs. Arthur N. Anderson of White Gates Farm, Mt. Kisco, N. Y.

A DOG FOR CHRISTMAS

BECAUSE a dog is more continuous fun than rubies, pearls, or gold fish. Because to have one arrive on Christmas morning with a red ribbon around its neck, wriggling frantically with joy at being home at last, is the most thrilling thing that can happen. Because children adore them and they adore children. Because adults adore them and they adore adults. This department plans to give at least one dog for Christmas and fervently hopes that it will get at least one.

We prefer a well-bred dog because we wish to be proud of our beast. We are not otherwise particular about what kind it is, because we fall in love with any dog which we have around for as much as a day. Large dogs are happier in the country, though, which we shall remember in selecting our gift, and small dogs fit into city apartments most conveniently.

We do not insist on having our dog a very young dog or a very mature dog, but we'd prefer to have him house-broken. This is done at the kennels from which he comes, which we prefer to have bear the brunt of this episode. We have a wholesome respect for fine kennels and we know that to purchase a dog from a good breeder is our assurance of its antecedents and its quality.

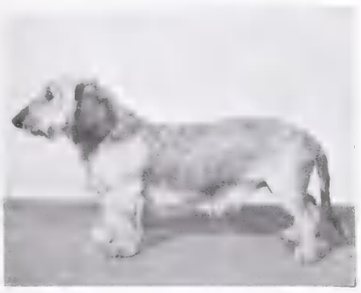
THE DOG SHOW



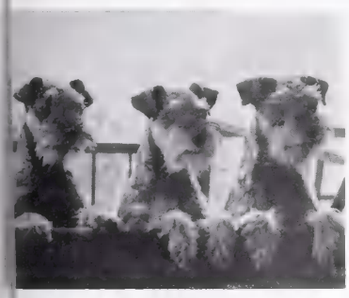
The Samoyee, comparatively recent breed in America, is a great success. This is Ch. Ice Crystal of the Arctic, which is owned by Mrs. Helen Harris of Merion, Pa.



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Matero v. Bukhesch, a wirehaired dachshund, property of Mr. and Mrs. Justin W. Griese, Kennels of Salmagundi, at Hamilton, Mass.



Litter of miniature schnauzers by Ch. Jeff of Woolaton. They are six months old. Dorothy S. Williams of Great Neck owns them



A benchful of Great Pyrenees at the First Sanction Show of the Great Pyrenees Club of America held at Needham, Mass., on the estate of Mr. and Mrs. Francis V. Crane of Basquerie Kennels



A black and rust male Dobermann Pinscher, Jockel v. Burgund, owned by Randahof Kennels of Saratoga, Cal. He is a splendid specimen

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Central States Airedale Terrier Club.
Central States Dachshund Club.
Chicago Bulldog Club.
Chicago Bull Terrier Breeders Ass'n.
Chicago Collie Club.
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Cocker Spaniel Club of the Middle West.
Doberman Pinscher Club of America.
English Springer Spaniel Club of the Central States.
German Shepherd Dog Club of the Great Lakes.
Irish Terrier Club of Chicago.
Kerry Blue Terrier Club of Chicago.
Mid-States Chow Chow Club.
Mid-West Great Dane Club.
Midwest Standard Schnauzer Club of Chicago.
Scottish Terrier Club of Chicago.
Western Boston Terrier Club.
Western English Setter Club.
Western Irish Setter Club.
Western Pekingese Club.
Western Pomeranian Club.
Wire and Smooth Fox Terrier Breeders Club of Chicago.

Nov. 27. KENNEL CLUB of Philadelphia, Philadelphia, Pa. (Foley Show). Entries close November 17.

Nov. 27-28. Calumet Kennel Club, Gary, Ind. Mrs. Madeleine Comeford, Sec'y, 744 Tyler St., Gary, Ind.

Nov. 28. Brooklyn Boston Terrier Club, Brooklyn, N. Y. Joseph F. Mahoney, Sec'y, 176-43 120th Ave., St. Albans, L. I., N. Y.

Dec. 4. Pekingese Ass'n of New England, Boston, Mass. Mrs. Herbert E. Prescott, Sec'y, 84 Abbotsford Rd., Brookline, Mass.

Dec. 5. BRONX COUNTY Kennel Club, Bronx, N. Y. (Foley Show). Entries close November 25.

1938

Jan. 15-16. Pacific Coast Pekingese Club, Los Angeles, Calif. Mrs. R. G. Shute, Sec'y, 11453 Ventura Blvd., N. Hollywood, Calif.

Jan. 16. Pekingese Club of America, New York City. Miss Iris de la Torre Bueno, Sec'y, 400 Pelham Rd., New Rochelle, N. Y.

Jan. 28-29. MARYLAND Kennel Club, Baltimore, Md. (Foley Show). Entries close January 18.

Feb. 9. IRISH TERRIER Club of America, New York City (Foley Show). Entries close January 30.

Feb. 10-12. WESTMINSTER Kennel Club, New York City. J. C. Hoagland, Sec'y, 381 Fourth Ave., New York City (Foley Show). Entries close January 13.

Feb. 19. Elm City Kennel Club, New Haven, Conn. Miss Maude Greene, Sec'y, P. O. Box 340, New Haven, Conn.

Feb. 21-22. EASTERN DOG Club, Boston, Mass. T. D. Smith, Sec'y, 68 Devonshire St., Boston, Mass. (Foley Show). Entries close February 7.

Feb. 25. Niagara Falls Kennel Club, Niagara Falls, N. Y. Arthur T. Makin, Sec'y, 190 58th St., Niagara Falls, N. Y.

Feb. 26-27. KENNEL CLUB of Buffalo, Buffalo, N. Y. (Foley Show). Entries close February 16.

March 12. Providence County Kennel Club, Providence, R. I. Louis G. Najac, Sec'y, P. O. Box 790, Providence, R. I.

March 12-13. WESTERN RESERVE Kennel Club, Cleveland, O. (Foley Show). Entries close March 2.

March 12-13. Tucson Kennel Club, Tucson, Ariz. Fred Finney, Sec'y, Box 2622, Tucson, Ariz.

March 18-19. Portland Kennel Club, Portland, Ore. Mrs. L. O. Hatchell, Sec'y, 425 N. E. Buffalo St., Portland, Ore.

March 19-20. Santa Anita Kennel Club, Arcadia, Calif. Jack Bradshaw, Sup't, 1814 S. Grand Ave., Los Angeles, Calif.

April 9. KENNEL CLUB of Atlantic City, Atlantic City, N. J. (Foley Show). Entries close March 30.

April 9. Springfield Kennel Club, Springfield, Mass. Mrs. J. M. Bordeaux, Sec'y, 67 Pleasant St., East Longmeadow, Mass.

April 9-10. TOLEDO Kennel Club, Toledo, O. (Foley Show). Entries close March 30.

April 16. FIRST COMPANY Governor's Foot Guard Athletic Ass'n, Hartford, Conn. (Foley Show). Entries close April 6.

April. 19. Middlesex County Kennel Club, Cambridge, Mass. Frank T. Eskrigge, Sec'y, 32 Paul St., Newton Centre, Mass.

April 23. Manchester Kennel Club, Manchester, N. H. Mrs. Henry Wheeler, Jr., Sec'y, 1105 Union St., Manchester, N. H.

April 24. Riverside Kennel Club, Riverside, Calif. Mrs. Arthur Sharland, Sec'y, 5140 Hallwood Ave., Riverside, Calif.

April 24. UNION COUNTY Kennel Club, Elizabeth, N. J. (Foley Show). Entries close April 14.

May 14. ORANGE Kennel Club, South Orange, N. J. (Foley Show). Entries close May 4.

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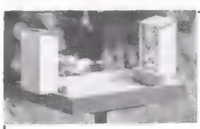


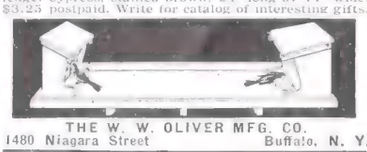
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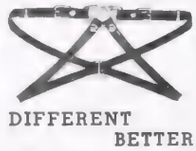
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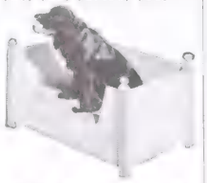
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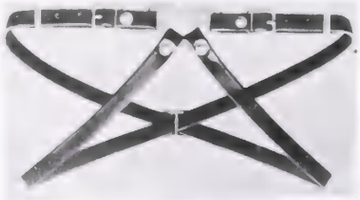
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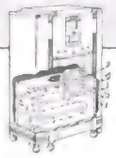


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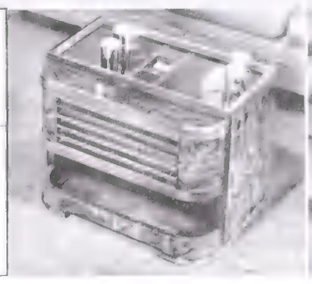
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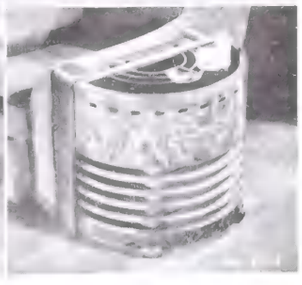
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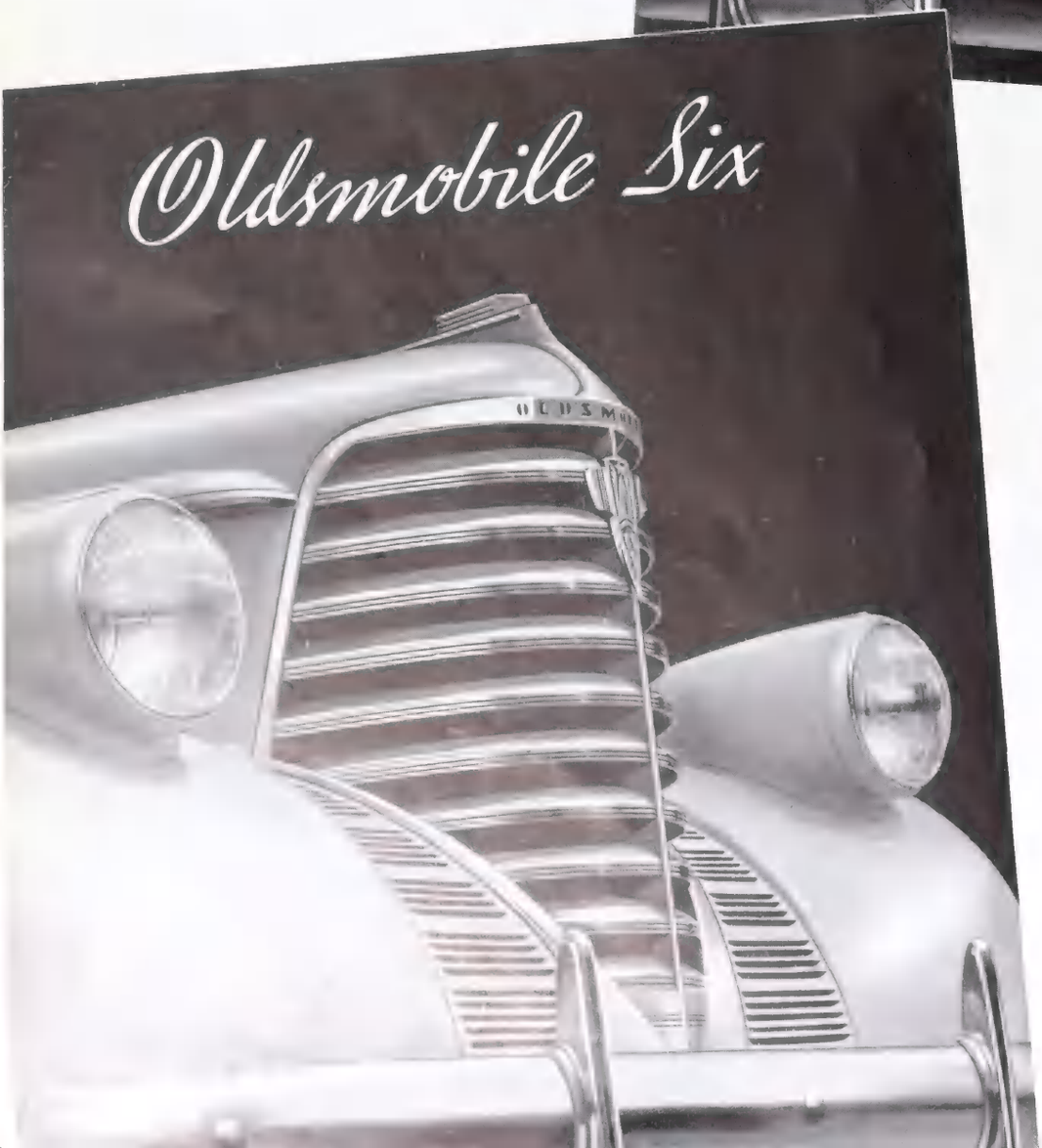
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NEXT MONTH

House Beautiful sends you, who going to build a house in the of Our Lord, 1938, special New 's greetings. This is the time of when we go in to the small e problem in a large way. We held our tenth annual Small se Competition to which archi- from all over the land have sent ographs, plans, descriptions of es built during the years just . The houses are here. The es have judged. The awards are . In the January issue we show ive from west of the Mississippi h won prizes and special men- . These houses are replete with ve ideas for house builders and ical solutions of problems like . More later.

the turn of the year, we launch nto a United-States-wide shop- tour for furniture. Do you the difference between a lad- back and a drop leaf? Follow Ve are boiling with information ding the names and numbers of he best furniture pieces, pre- d in a way they've never been nted before.

nuary's color chart is devoted vers, their decoration based on different color schemes. Illus- ns are of actual fabrics and andise, available to anyone as a foyer, hall or small room ed of decoration. In full color.

is month's cover photographed ul Outerbridge, Jr., is of our tly favorite house. We found F. A. O. Schwarz in a welter ls and toys, took it right home re setting it under our own mas tree. The packages were ed and wrapped by the Du- Company, in Cellophane.

KENNETH K. STOWELL
Editor

STEWART BEACH
Associate Editor

HARRY M. DUNLAP
Business Manager

Beautiful, Vol. 79, No. 12. Copy- 1937, by Hearst Magazines Inc. orial and Publication Offices: Madison Avenue, New York

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DECEMBER, 1937

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"To talk of many things;"



of THE GOOD EARTH . . . Well, in September, we finally decided to fill in the slope in front of our stone terrace, overlooking Friendship Bay. The first thing was to order ten loads of loam (in Maine, a good plain dirt)—to be delivered early Wednesday morning. At 2 P.M., on the dot, Wednesday, the truck drove up, and where did I want it? In attempting to get where I wanted it, the truck hit a bump. And since even a Model T won't run with a broken drive shaft, the load was dumped at the edge of the road and wheel-barrowed over . . . The derelict was towed away and the next load delivered in a borrowed truck. This backed over the bump all right and promptly bogged down in the soft loam from the first load. (Have I said that it was raining?) Planks under the spinning wheels didn't help, except to use up the gasoline after fifteen minutes. So Wynn walked a half mile to the filling station, to come back with a can of gas. But of course the engine wouldn't start, since the truck was tilted the wrong way and one gallon was not enough. We soon found that to be unimportant, however, as the battery had gone dead with all the futile attempts at starting without gas . . . Hard Maine muscles, working with a crank, got nowhere. This time, I decided to do the towing myself. Round the house I went to get my car and the towline, and out I backed on to the main road. As I shifted gears to go forward, there was a honk, a crash, and lo, a new Chrysler locked to my rear. No one was injured, but there was broken glass, a bent fender, and fifteen minutes' discussion with licenses, pencils, and all of that . . . Turned loose once more, I rounded to the terrace side and made the hitch, only to have my wheels spin helplessly in the wet grass. Planks underneath the wheels helped until, in this critical moment, I increased the tension too rapidly and snapped my shackle. The steel tow rope mended, I tried again with greater caution. But the wheels spun too fast this time, slivered one of the planks, and a piece of it crashed through the cellar window . . . At that point, the garage man arrived with a new battery and five gallons of gas for the truck. One last try with the tow rope brought success; and at last the truck was on the highway again . . . Three hours, four automobiles, five men—result: two loads of terrace loam. Sometimes gardening seems too easy. I marvel at this mechanical age and wonder what "Ev" Davis could possibly have done with his old horse and cart.

of PALESTINE . . . It is natural that the thoughts of many turn at Christmas time to the Holy Land, and in the imagination the scenes of 2,000 years ago are reconstructed. I was especially interested a few days ago, therefore, to see hundreds of photographs of the actual reconstruction, or perhaps better, *new* construction, in Palestine. Almost without exception, the new buildings (and there are hundreds of them) are in the simple, straightforward design of what has come to be known as modern, or the international style. Schools, hospitals, apartments, residences, all sorts of new buildings have been put up in shining white, with flat roofs, with horizontal rows of windows, simple porches and terraces, and all the crisp simplicity that typifies the most modern architecture. Although this is the newest, we can still find that it does derive from the past. Palestine 2,000 years ago had a majority of houses of simple white plain surfaces and roofs that were as flat as those today. Then, too, the roofs were used by the family as the outdoor living quarters, especially in the late evening. The big change is in the large expanse of glass for light and air, the sanitary conveniences, the uncrowded planning. But in form the simple rectangle and the unadorned plane surface used in domestic architecture at the beginning of the Christian era are still found to be the most logical and have become characteristic of the new architecture.

Kenneth K. Stowell



Paul Outerbridge, Jr.

A ROOM FOR CHRISTMAS REUNION

A room both beautiful and whimsical. Its striped satin walls and its draped felt tablecloth recreate a Paris of long ago. Shining Nubian heads stare from a glorious, marble-topped Empire sideboard, piled high with Christmas greenery. The Regency chairs are full of grace the rubber flooring designed to set them off. Jointed screens, repeating the walls, are a part of the window arrangements. The room was designed by William Pahlmann of Lord and Taylor

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HERITAGE OF CHRISTMAS



GASTON SUDAKA



N CHRISTMAS morning, whether you wake to a world shining with New England snow, or the sun of a crisp California morning strikes ingratiatingly through a wild cherry wreath, your heart is full of nostalgia. There is a sentimental smell in your house of pine boughs, soon to be joined by roasting turkey or baking ham or that fine "ancient sirloin" which Washington Irving celebrated. Christmas, in its essence incredibly old and venerable, looks both backward and forward. In the packages under the tree is promise. In the tree itself and in all the decorations of the house, down to the last red candle and berry on the mistletoe, it is a link with the past touching roots in all of us which were growing lustily long before our families landed on America's woody shores.

It is characteristically American that we have taken old European customs and woven them into a pattern which is finally national. We have borrowed from the great houses of England and from little German villages lying high in the mountains and from placid, scrubbed Dutch merchant cities; from lonely Swedish hamlets and stout gray Brittany seacoast villages and vineyarded Italian hillsides. We have carried customs across the ocean with us in homesick hearts and given them new interpretations and new energy. If Charleston has a brave show of fireworks Christmas night, so much the better. It could only happen in America. But some of the old customs have been half forgotten and perhaps we would do well to consider reviving them.

Christmas came to America under a cloud. The pilgrims, landing on the twenty-fourth day of December, disregarded it (Popish and pagan) and spent the day very properly working on a house to receive them and their goods. There is one slight straw to indicate that at least one man relented a little. At evening the master of the ship caused the company to have Beere. But Christmas, for all that, fared as badly as the Merrymount maypole on that rockbound coast until 1677, when the general court promulgated an act that no one should be *hindered* from celebrating the day. This was cold comfort in a society which set its mind rigidly to ostracizing the ceremony and it was not till the latter half of the nineteenth century that men and boys stood in the firmly packed snow of Beacon Hill to serenade Bishop Huntington with carols and so laid the foundations of one of our dearest American traditions. Candles shine through the lavender panes of Beacon Hill windows now as candles have stood in European windows for generations, to light the child Christ on his way and give welcome to the singers. God rest you merrie, gentlemen!

Further south, where life was easier and the way of it gentler, Santa Claus sailed into New York on the prow of the first Dutch boat and took Manhattan as his own. Father and mother and the children hung up their long knitted wool stockings on Christmas eve for that saintly person to fill as he saw fit. There wasn't any Christmas tree in New Amsterdam. It hadn't yet been fetched across the Atlantic from Germany. But there was hot punch in one big silver bowl and cold punch in another, and beef and pork, venison and duck, all on the table at once, to be followed only by nuts and raisins. Mamas gave parties for their daughters and drank toasts to Santa Claus. There was cock-fighting in the streets (not recommended for revival) and housewives relaxed kitchen discipline so the servants should have a good time, too.

In Virginia and the Carolinas, true English Christmas blossomed gloriously. Perhaps the Yule log was not soaked in brandy, and possibly each member of the family did not have to sit upon it before it went into the fireplace and sing a song and drink a toast. But there undoubtedly was and still is a Yule log and for many years it was lit by a fragment taken from the log of last year, so that the Christmas fire, in a sense, did not die from year to year. The boar's head, central dish of English Christmas, with its garnishing of rosemary and the orange in its mouth, was not seen in the south, for there were no wild boars. But a roast pig there was sure to be. More impressive still was that great American bird, the wild turkey, stuffed with pecan nuts, and you could not ask for anything grander than that. There was, too, Smithfield ham and saddle of mutton and fried oysters and chicken salad set off by hopping John (rice, peas, ham and more vegetables) and when you had eaten till you were as stuffed as the turkey in all its glory, the cloth was taken from the table and on the fine mahogany board were set bowls of nuts and raisins and fruits and things to drink. The ladies left the room then, and the fine odor of Virginia tobacco filled their places with little puffs of blue smoke like gentle ghosts. Later dessert was added to the meal, sillabub and tipsy cake.

The English Christmas hunt, which in the old country was even announced from the pulpit after the Christmas sermon, continued in the south and there was and is fox-chasing till dusk. Overlaid on the old foundations, pure Americanism forms a special patina. Any negro who greets you with the



Snow falls on mediaeval mummers as Midnight Mass ends

cry, "Christmas gift!" wins a present on the spot. There are bonfires outside the houses where the servants sing Christmas spirituals. Charleston, which presumably has its own feelings about the fourth of July, reserves its year's supply of fireworks for Christmas night, when its families eat supper out of doors in air as soft as spring itself, and watch the flaring rockets and Roman candles bursting against the early winter twilight.

Of all Christmases, the most sentimental is the German, closely akin to the Swedish. The German Christmas tree has become the national emblem of the day, and the pioneers who cut out the west took it with them, though it was seen first of all in New York. The tree is the direct descendant of Yggdrasil, the world ash, in whose branches men and gods dwelt, and the moon and the stars (you hang them in the tree each Christmas eve). Around its base coiled the dragon of destruction, who has now turned into harmless garlands of tinsel and strings of raisins and popcorn. In the hearts of the men who left Germany remained a memory of men and women, boys and girls, winding up snowy slopes at midnight, each carrying a pine torch, to Mass. There is the memory, too, that the beasts in their stalls knelt down on Christmas eve for an hour and talked with the tongues of men of things to come, doing reverence to the baby who was born in a manger. The Swedes, too, know of such things. Theirs is the Christmas of a thinly populated country, where people must often have been lonely, overflowing with hospitality. The Swedes bake special cakes, as the Germans do, Nisse and Nasse, the brownies, and animals, and set them out on tables during all twelve days of the Christmas celebration. If you come into the house you must eat a little so as not to take Christmas out of the house with you when you go. When they set off for church, the stars are still in the sky, and when they arrive, they make a common bonfire of their pine torches in the snow, so that the great fire is a beacon, bright and warm, across the countryside. It is a race home afterward—the first man at his door is first to bring in his harvest in fall.

Swedish Christmas fare may seem strange to you, but there is many a palate in this country which longs for it, for the lutfisk and the ham and sausage, the Swedish punch and Glögg. And after the meal is eaten, the presents are given and hands are joined for a dance in a circle, to be broken for a wild snap-the-whip all through the house. There are extra rations for the cattle that day, and sheaves of grain on the tops of tall poles for the birds and there is a bowl of porridge set out for the house brownie.

French peasant children put out sabots for Santa to fill, instead of stockings, and the Père Noël is accompanied on his rounds by a sinister gentleman, Père Fouettard, who deals sternly with bad boys and girls.

In Poland it does not do to sit down to dinner on Christmas eve till the evening star has risen, and there is a chair left empty for the child whose birthday comes tomorrow. Straw hangs down from under the white cloth so that he will feel at home when he comes. Little Czechoslovakian children sing carols from house to house, the first three dressed up as the three wise kings out of the East. Everywhere they are given apples and nuts and after visiting each house, they mark it with three crosses. In Italy, where the great Christmas trees of the north are unheard of, all sentiment is poured out upon the *presepio*, the elaborate, beloved crêche, which has been added to by father and son through centuries. It was, they say, St. Francis of Assisi who first peopled the scene with singing actors and so began the miracle play.

Here are some customs which we would like to revive for Christmas:

England's Christmas pantomimes, which are not pantomimes at all, but full of singing and dancing and tumbling till the children are breathless with laughter and delight.

Twelfth Night, official finale of Christmas, signal for a mad party. A king and queen are chosen by chance and everything they order must be done.

Christmas candles in windows, not only on Beacon Hill, but everywhere, ensconced in sweet-smelling pine wreaths.

The dinner table bared after meat is eaten, so that the reflection of flaming plum pudding and Christmas candles is mirrored in its polished surface.

Open house for your neighbors all day long.

Festoons of ivy over door lintels, outside, with bay, laurel, holly and mistletoe used indoors.

For a country Christmas, the Tyrolean "feeding of the four elements" in which you throw a handful of flour into the air, bury foodstuff in the hard earth, feed the fire in your hearth and the well by your door with a few grains of corn.

The Swedish greeting, "God's peace, a merry Christmas, health and all that is good!"

Singing carols through the house outside of guests' doors in the early morning as the children did at Bracebridge Hall.

Wassail bowl, as described hereafter, with roasted apples floating on its surface.

Dishes and drink such as these to be served on Christmas day:



The Norfolk coach roars by laden with games and gifts and Christmas cheer

Brandied Sweet Potatoes. The potatoes are boiled in their jackets and peeled, cut in quarters and laid in an oven pan in which a little water has been put. Over them should be sprinkled brown sugar. After they have been baked until their natural sugar begins to ooze out, and they are a pretty brown, they should be drawn from the oven but left in front of it by the open door. Into the pan should then be poured a cupful of brandy, or more if the quantity of potatoes is large. This will mix with the melted sugar and with the potato syrup. The potatoes should be basted with this until served.

Wassail Punch. One quart of beer, in a saucepan, is set over a moderate fire and allowed to simmer till a white foam rises to the surface. Then add a pound of loaf sugar (or granulated), a half teaspoonful of grated nutmeg, a half teaspoonful of powdered ginger and mix thoroughly till the sugar is completely melted. Add four glasses of sherry wine, mixed with two more quarts of beer and three to four slices of lemon peel, thinly pared, and more sugar if necessary. Set aside on the range to infuse. Pour into a punch bowl and place three slices of freshly toasted bread on the top of it.

Or this old version of wassail. Let there be added to some goodly ale a half ounce of ginger made fine, likewise nutmeg and a pinch of cinnamon and a half a pound of dull sugar. Heat and stir but not to boil. Then add to this a good portion more of ale and Malaga wine with zest of a lemon and then six cored apples roasted by the fire. Let each one place an apple in his cup and pour thereon hot wassail, served from a silver bowl.



raditional French Christmas figures

German Honey Cakes. Warm in a large saucepan six pounds of honey. Add enough bread flour to make semi-liquid dough. Then add a pound of blanched and hredded almonds, a half pound of chopped citron, four cups of sugar, four tablespoonfuls of mixed spices, four teaspoonfuls of grated lemon rind. When the dough is nearly cold, add an ounce of powdered ammonia dissolved in half a cup of water, wine or rum. Then add enough more bread flour to make a ough which will stick to the hands. If possible, age the dough it will keep for weeks in a cool place). Roll it out (it may e necessary to warm it) and spread it about a quarter of an ch thick in shallow greased pans. Bake in a moderate oven.

Everlasting Sillabub. Mix a quart of thick rich cream, a ound of refined sugar, a pint of white and half a pint of weet wine in a deep pan. Put to it the grated peel and the ice of three lemons. Beat or whisk it one way half an hour. hen put into glasses.

Truffled Capon (traditional French dish for Christmas). inge, clean and stuff a fine fat fowl with forcemeat of one ound of truffles, sliced, two onions, salt, pepper, a bayleaf, me thyme, a bit of garlic, and two pounds of cooked and opped chestnuts, peeled and boiled in stock. Lard it with bacon and roast it. Serve with a cream sauce in which mushrooms, and oysters if desired, are cooked.



German Kuchen smell sweetly of spices, are cut in curious shapes

Swedish Glögg. Place the following in a saucepan and bring slowly to a boil: a bottle of red Bordeaux, two cups of good brandy, eight whole cloves from which the heads have been removed, four cardamom seeds, slightly bruised, a two-inch stick of cinnamon, a cup of seedless raisins which have been previously plumped in hot water and well drained, a dozen blanched whole almonds. Then turn the flame down as low as possible and touch the mixture with a match, sprinkling it immediately thereafter with a scant teaspoonful of sugar. Stir it occasionally with a long ladle and let it burn for a minute, or longer, if you wish it to be very strong. To put it out, set a cover over the saucepan. Serve it hot in cups.

Roast Goose as prepared in England on Michaelmas Day. Singe and clean a fat goose. Stuff it with the liver, chopped fine, a cup or more of bread crumbs, two ounces of suet, lemon peel, nutmeg, onion, sage, parsley, salt, pepper and two tablespoonfuls of cream. Baste with butter, dredge with flour until brown and serve with applesauce.

Noël Red Claret Punch. Brew a quart of strong infusion such as camomile or even ordinary tea and strain through a fine cloth or strainer. Pour into a large heat-proof bowl and add a bottle of red Bordeaux and the juice of a small lemon, strained, and, if you like, the juice of an orange as well. Heat but do not boil. Place a pair of fire tongs over the bowl and on it a pound of loaf or lump sugar. Over the sugar pour a wineglass of good rum. Set afire, feeding constantly with more rum (a pint in all is used), pouring it very gently over the melting and flaming sugar. Turn out the lights and you'll have as pretty a Christmas picture as anyone could wish.

Peace on earth. Good will toward men!



Polish children go forth at night and sing sweet carols from house to house





Modern and Swedish. A living room in white, green and yellow with furniture of maple, walnut and burl ash. Chimney breast and wall panels, white leather. Lamps are Finnish. Upholstery materials, hand-woven. W. and J. Sloane

Contemporary Versions

House Beautiful presents a six page portfolio of rooms from recent exhibitions, in the belief that they typify actual trends in topflight current decoration

The living room at the left is eighteenth century in feeling. Gunmetal mirror makes overmantel, door panels, valances. The Regency furniture includes a magnificent bookcase. Damask curtains have a hand-clipped lacy design. The colors: pale copper, Nile green, cream. By Ross Stewart of W. and J. Sloane

On this page are two views of a library which uses modern architectural treatment of walls as setting for traditional furniture. The walls and stylized pilasters are dusty chocolate brown, flecked with gold. The capitals are painted with gold leaf. An all-over rug is dark brown, the whole very restful

Over the sofa is a panel of framed wall paper of the early nineteenth century with a deep Restoration blue ground. Up to the Danish bookkeeper's desk is drawn a chair taken from Hans Christian Andersen's house. Green appears in curtains and upholstery. By William Pahlmann, Lord and Taylor



EMELIE DANIELSON

AS YOU look through these six pages of rooms, you will not gasp. There is no revolution recorded in these photographs, but there is progress. In the first place it is a sign of the times that shops show their furniture wares against such consistently distinguished settings. This is a modern thing. In the past you bought your table, had it sent home and took your chances that it would look well in an actual room. Now you may see it in relationship to other furniture in a proper background. But this is still not quite the meat of these pages. Their main point is that they are not theoretical but actual. Here is what America is buying, day by day. And what is it that you, the public, want? It is obviously not sudden change, for through all these rooms runs a thread of conservatism. But it is continuity of mood. You want traditional furniture, adapted to modern demands of comfort and set in rooms which are bound together by imaginative, subtle color schemes (of which more next month), by sound architectural details, and by fabrics which are, first of all, pleasant to live with. The rooms are less formal and far less "decorated" than such rooms have been in past years. The various decorators who have made them have nowhere shown off their virtuosity. The rooms look effortless, which, of course, they are not. They seem to have evolved, rather than to have been created for the occasion. They constitute, taken as a whole, a picture of the way that people we all know like to live. As such they are a valuable document, a portrait of the contemporary background. They are warm and human, not abstract or pretentious, and the ideas embodied in them are eminently practical.





A living room executed entirely in shades of shadowy blue is news in decorating. These Progress House rooms were decorated by John Gerald of Altman

Modern Monochrome

ALTMAN'S exhibition is called Progress House and it is as good as its name. Progress is markedly present in the room shown above and again at the head of the facing page. Its theme is blue, gray blue, a monochrome. The walls are blue. The carpet is blue. The upholstery is blue. And the curtains. And even the ceiling. Accents are pewter, the most daring of them the bracket centered in the concentric panels over the slate fireplace. On either side are columns. This room, though American, has a decided Swedish accent.



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EMELIE DANIELSON

The sectional sofa in the window alternates chairs with angular mirrored chests

Above is one end of the living room shown on the opposite page. It continues the exciting monochrome scheme which centers in the fireplace. The wide expanse of the bay window is entirely veiled in oyster gray gauze, a color reference to the pewter which appears elsewhere in the room. The overdraperies are of textured blue silk. Between them is a sectional sofa, incorporating mirrored chests, which may be subdivided into individual chairs and chests. The coffee table is of slate.

The morning room, below, is in sharp contrast to the living room, striped as it is in yellow and white. This celebrates this year's enormous success of stripes. Over the white Directoire mantel is a niche, lined with mirror, catching the room in its frame like a picture. There is but one rug here, an exquisite needlepoint piece, and on it are two celadon green chairs. The indefinably classic feeling which pervades this room is symbolized in the pair of wood busts which flank the fireplace.

Stripes are still to the fore, very gay in yellow and white for a morning room



French Finesse

LOUIS XV and Louis XVI furniture and decorative objects are, in these two rooms, set against a background which, for all its period detail, has an underlying modern feeling. It is prevailingly suave. It indulges in rounded corners and alcoves lit from within so that, although the charm of the past is not tampered with, the final mood is in key with contemporary living. Both rooms pictured here were designed by Margery Sill Wickware for the Grosfeld House showing of Decorators' Rooms. The living room above and opposite is restful in its pale leafy green and white setting. Elsewhere gray and gold are present. The four corner cabinets, with indirect lighting thrown on the decorative pieces they contain, are calculated to create an illusion that the room is oval. The furniture, based on a style which is frequently finicky and fragile, is everywhere comfortable and inviting as it is adapted in these rooms.

The bedroom below is all in gray with yellow notes. Two of the walls are painted, two carry wall paper in a magnificent wide stripe. The bleached walnut furniture breaks with convention in that its hardware is silver rather than the usual gold. The bed itself is antique white. Hand-painted chintzes hang in the alcove at the head of the bed, repeat the chintzes at the window. There is indirect lighting set in behind the curved top of the alcove, lending a soft glow to the light shed by the shaded candelabra on the bedside tables. This is in keeping with the ingenious modern lighting throughout the entire exhibition. All the furniture and the carpets are by Albert Grosfeld. Fabrics are from Stroheim and Romann. Wall paper is by Richard E. Thibaut, Inc. Light fixtures from the Lightolier Company. Lamps, Wahl and Company. Modern decorative accessories, Carole Stupell. Trimmings, Consolidated Trimming Corporation



EMELIE DANIELSON



For the purposes of the Exhibition, lights were set into the ceiling of the window embrasure. Side lighting used at night gives the effect of day. By Margery Sill Wickware for Grosfeld House

WORKING WITH YOUR DECORATOR



EDITOR'S NOTE: *In the November issue of House Beautiful the article "Background for Decorating" discussed fundamentals of decorating. This, the second article in the series, tells how to work with a decorator.*

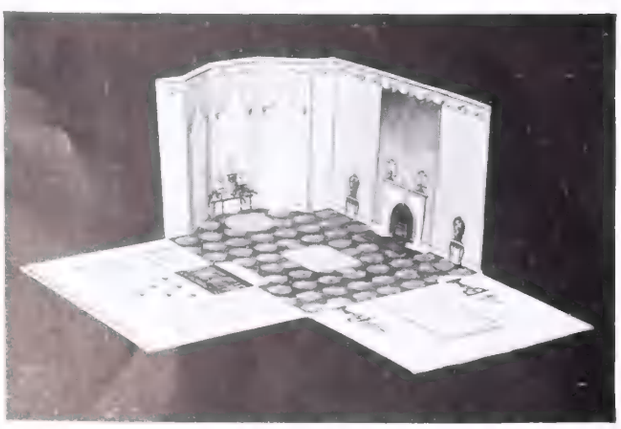
There are many reasons why it is better to have a decorator than not to have one. The most obvious of these is that a decorator has knowledge which you, unless you have studied for years, are not likely to have. Even a superficial acquaintance with furniture periods, color conventions and the laws of balance is valuable to you. So how much more valuable the deep and thorough knowledge of the trained decorator is, it is easy to see. This knowledge may supply just the touch which will make your room. Your decorator, like your doctor, your lawyer, or your architect, is a professional. That is why you consult him or her. He has spent years in study and research, years as an apprentice, and now he offers you the fruit of these years.

The young girl with a nice taste in chintzes who does an occasional room for her mother's friends is not a decorator, however much she may imagine herself to be one. She is imposing on the public, even though it is a limited public to which she has access. In the long run she costs her client money, because she hasn't access to the best wholesale houses, which sell only to legitimate decorators. Never forget that an able and conscientious decorator saves the client's pocketbook in the long run.

Many women are afraid of going to decorators because they mistakenly believe that by so doing they will involve themselves in expenses which they cannot meet. If such a situation should arise, it would be exclusively the fault of the client. This is the way decorators work. Very good and busy ones want an earnest of your intention of giving them your order. That is, no one with conscience would walk into a decorator's and extract a color scheme and room plan and then go down the street and buy the requisite furniture and fabrics from a department store. Several New York decorators demand an initial nominal fee to impress upon their clients that they are not going to get something for nothing. This fee is later withdrawn when the decorator is engaged, so the client loses nothing by it. It seems to us a wise plan and one likely to be more widely adopted.

Once the decorator is assured of your really sincere intention of working with him, he gets to work scheming your rooms, drawing plans, making maquettes (small models such as the one shown on this page), shopping for fabrics, furniture and the other objects you may need. He will be able to do these services for you most intelligently if you are completely honest with him. Tell him frankly what you have to spend. He is delighted to work to a budget and he is far more able, from his knowledge of markets, to see that you get your money's worth than you would be, shopping alone. He protects you against the desire to spend, on a momentary whim, too much on one piece, too little on another. He conceives the room as a whole, because he is trained to do so. You conceive of it in scraps and pieces because you cannot avoid doing so. Further, he has the entrée to wholesale sources which you have not. You may have a friend who can take you to one or two. The decorator goes to hundreds, works with the manufacturer's designers, knows the trends. Also, if you go to a wholesale house and have not been accustomed to going to them, the enormous number of fabrics available at any large wholesale house will ultimately confuse you till you can no longer remember what your room needs. The decorator edits for you. He weeds out what is irrelevant to your problem. He brings to you only such materials as are basically in line with the scheme you are both working on.

Another kind of frankness which you must give your decorator is in the matter of your taste. It would, at first sight, seem obvious that you must do this, that you would naturally do this. But it is very easy to try to live up to your decorator. You conceive of him as caring only to obtain an ultimate effect of chic. This is the very contrary of the truth. He does, of course, want to be proud of his finished product. That is pride of métier and exists in all true artists. But he will not be proud of it, however beautiful it may be, if it does not bear a true relationship to the kind of person you are and the kind of life that you lead. If you are really happiest in a setting which is chastely plain, even a little cold, you must not be swayed by a passing style for the baroque, for plaster draperies and ormulu clocks and petit point. The decorator, in creating such a setting for you, would be doing not only you but himself an injustice. Your friends would quickly sense that the finished product was more comic than satisfactory. The first sessions which you have with any decorator should establish



By L. Martin, New York School of Fine and Applied Arts student

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firmly in his mind your general feelings about decoration, subsequently narrowing to your personal foibles. If you have a husband who has never been happy in sitting in anything but a rocking chair (and there are many such), don't hide it as you would a secret vice. Tell the decorator right out. Don't make him guess. You will be delighted to find that your decorator, like your doctor, is fundamentally hard to shock. As a matter of fact it is out of necessities such as these that the most interesting results come. As in architecture, where the need to deal with a specific lay of land and a specific size and type of family creates the most interesting and realistic houses, so in decoration an underlying functionalism strengthens the whole. It is what makes one eighteenth century English room different from another. It breaks down monotony and introduces personality. Of such stuff great rooms are made. In the past it was the personality of the patrons of arts, the kings and courtesans. Today it is the creative decorator working hand-in-glove with an intelligent and honest client.

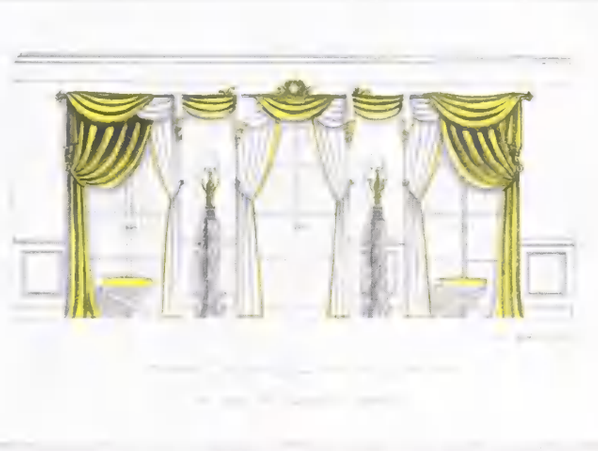
To return to the matter of finances. By far the largest number of decorators work in this way: They demand no fee from you. Their profit is taken in the form of a just and recognized mark-up which is the difference between the wholesale and retail price and which you pay when you buy anything whatsoever, from gloves to cabbages. In return for the sum which you pay him in this fashion, the decorator develops a finished scheme for you and executes it. He visits the rooms which he is to do and makes floor plans of them. He submits color schemes and samples and an itemized estimate, working along lines indicated by your approval until you finally give him a written okay which is the signal for him to go into action. Taking into account the scale of each room, he plans what furniture it should have, where furniture should stand in general, what the backgrounds for it should be. To this end he willingly works with those pieces you already own which will fit into the room. Don't for a minute think that the moment you hire a decorator he is going to throw all your household goods into the nearest ashbin. He is going, if he is good, to make your old furniture look better than you dreamed it could look. He is going to reupholster it and slip-cover it till it fulfills all its innate potentialities. He will add to it and subtract from it till at last the sum total makes a room, a room which suits your life, is made for entertaining or plain living or whatever you prefer. And to make a room, a real room, is a very grand thing indeed.

On the practical end, the decorator saves you an incalculable number of headaches. He has at his fingers' ends not only the entrée into a vast ready-made wholesale market, but also to small craftsmen whom he has been hunting down and even training for years. He has cabinetmakers who can build special pieces for special rooms. He has upholsterers who know exactly how the work should be done; he has people who measure windows, make curtains and hang them. He coördinates, to your service, a number of uncoördinated elements. In each case, as the individual man's piece of work comes in, he himself checks to see that it fills all his and your requirements. His are the more difficult. For he knows cheating when he sees it. He knows if there is scrimping here or poor workmanship there and he will not tolerate it. His patronage in the aggregate is too large for the small worker to run chances with. His business is too important. If you went alone to these people, you would simply be one customer who would probably never come back again anyway.

If anything goes wrong with your rooms after you have begun living in them, you can get it straightened out by the decorator. If the unfadable linen fades, or the (*Continued on page 84*)



A perspective view of a room, such as this, is frequently submitted by the decorator to the client. It graphically visualizes the final product



A drawing like this is called an elevation and gives the detail of treatment of a wall with great exactitude, drawn to accurate scale

THREE DRAWINGS BY ROBERT SCHROYER



On a floor plan of the room the decorator places all the furniture which is to be used, properly scaled, shifting pieces as necessary

DAHLIA FUTURITY

by J. W. JOHNSTON

Once more House Beautiful presents the Dahlia Fut rity, our own selections of the best of the new seedling And at the same time we announce that for the first tin the House Beautiful Medal will be offered to a limit number of Dahlia shows in the fall of 1938 under the conditions: The medal is available for competition on in a class to be known as "The House Beautiful Dahl Futurity," open to all, for the best six blooms of one more than one variety selected for the "Dahlia Futurity as published in the December, 1937, issue of House Bea tiful. Bronze medals are available for local shows. Silv medals are available for state shows. Gold medals a available for regional or national shows. In establishi this new class House Beautiful feels that it is furtheri the Dahlia by focusing attention on the new varieties the first year of their general dissemination.

SEEDLING classes are extremely difficult to judge wh several good Dahlias make their appearance at t same time. I am invariably assailed with a feeling doubt, even after making the choice, and this year's Ca den show gave a perfect illustration of the problem. Fac with at least six Dahlias that were well worthy of t award. "first" was finally given to Pink Fantasy w Sunrays just a point or two behind on the score cards five out of six judges. Had the same two seedlings be judged four hours later when Sunrays had time to reco



O. O. McIntyre (S. Yoho Veile)



Snowsprite (Shee-Dahliadel)



Sunrays (Straight-Ruschmoh



Pink Lassie (Moore-Dahliadel)

after a long trip, the score card would probably have shown the reverse. The tragedy was not either of these two fine Dahlias, but the other wonderful ones which went unnoticed by the public. Some idea of their worth may be gained from the fact that the judges awarded honorable mention to five seedlings in addition to the winner. The moral is that if entrants would use as much care in exhibiting as they do in growing their Dahlias there would be less grief. I have seen many fine seedlings lose much in their trip to the show room.

The best seedling class this year was that one in Camden, but the A. D. S. show was not far behind. In both shows from five to six seedlings stood out with personal preference plus the score card finally becoming the deciding factors. Most Dahlia shows this past year were somewhat below their standard of previous years because of the abominable weather. Varied conditions were experienced by growers, ranging from droughts of as much as six weeks' duration in some localities to flooding rains in others, both occurring simultaneously less than 200 miles apart. In fact, my own trial garden went through a six weeks' dry spell at a time when gardens twenty miles away enjoyed ample rain. Added to the weather was the worst corn borer invasion in the history of the East. Some Dahlia growers were unable to show a respectable bloom due to the depredations of this pest. The corn borer must be controlled if Dahlia growing is to continue on the Eastern seaboard. The ray of hope in this direction is to consult with the state experiment stations and to follow their advice.

Before considering the new varieties, I want to go on record again as urging the American Dahlia Society to recognize the need for size revisions in certain types of Dahlias. Also the need for either an arbitrary classification of all varieties into type classes or the creation of one or two borderline classifications. When making changes, it is suggested that the interests of the general garden public be considered as well as those of the Dahlia specialists, since the goal is to popularize the Dahlia in all gardens.

With this growing audience of appreciative garden makers in mind, I have divided this year's list of future greats into four divisions: First, the large exhibition types, the first love of the real Dahlia addict. Second, varieties that have futures as cut flowers and for garden adornment. These do not necessarily need to be either fourteen inches or two inches, but do need to be good growers, good bloomers and beautiful to look upon. Third, the poms, miniatures and singles, most of which might well be included in the previous group. Fourth, a brief mention of foreign varieties that have arrived through various sources.

THE LARGE DAHLIAS

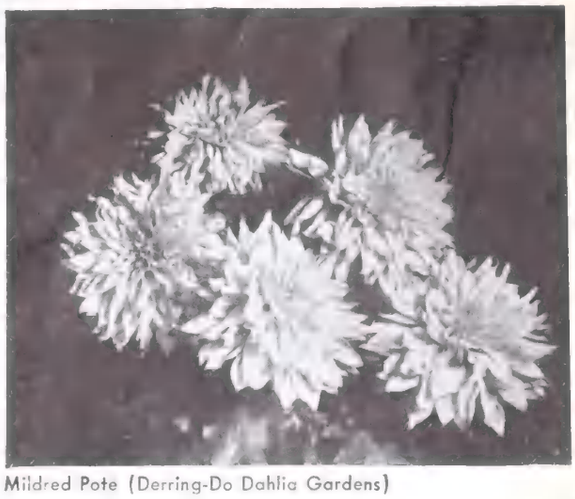
SUNRAYS (Straight-Ruschmohr). No one Dahlia won two achievement medals this (*Continued on page* 96)



urity (McKay-Dahliadel)



Limelight (Dahliadel)



Mildred Pote (Derring-Do Dahlia Gardens)



PHOTOGRAPHS BY RALPH BAILEY

THIS IS GOOD BUILDING

PART III — OUTSIDE AND INSIDE, THE HOUSE TAKES ITS FINISHED PROPORTIONS

SINCE the September issue you have been following the career of House #20, at Oak Hill Park, near Scarsdale, N. Y. Since June we have been following it with a camera. Here is the third and last installment of this Good Building serial. From foundations to rough construction, to plumbing, wiring, ductwork and piping the story has run. Now, though the house is still by no means in livable condition, the heavy work is finished. You can see that in the photograph at the top of the page. There is even a front door, which, being without hardware, stood better open than closed for the photograph. The grass is in, just in time to take root before frost, and some of the foundation planting has been set. So far as the outside is concerned, the job is virtually finished.

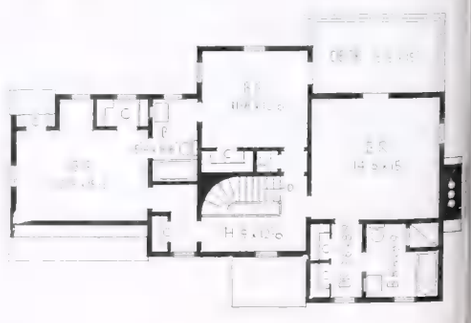
Indoors, progress has lagged a bit. In some rooms, only paint or wallpaper is needed. In others, the "brown coat" waits for the finish plaster. Some of the plumbing fixtures are in place, but not all. Part of the finish flooring is down. The heating installation is complete (a picture of the heater-conditioner, with a basement plan, is shown on page 113). Most of the living room paneling is in place, with but a few capitals to be added. The kitchen cabinets are in position, but the counter tops are not. Evidences of this progress you will see in the photographs oon these three pages. And now to discuss the evidence, following what we hope is recalled from the earlier articles.

First, the matter of plaster. Last month we carried the story through the lathwork, and the next logical subject is what goes on the lath. Not so long ago, wood lathing strips, soaked with water so they would not dehydrate the plaster too rapidly, were the rule in house construction. These were the cause of the prison stripes that seemed inevitably to appear in the best of ceilings after a year or two. And the expansion and contraction (and warping) of wood lath were responsible for many a cracked wall. All that is now virtually obsolete. Metal lath, wire lath, insulating plaster bases are all more common now than wood strips. They provide the requisite bonding strength, make pos-

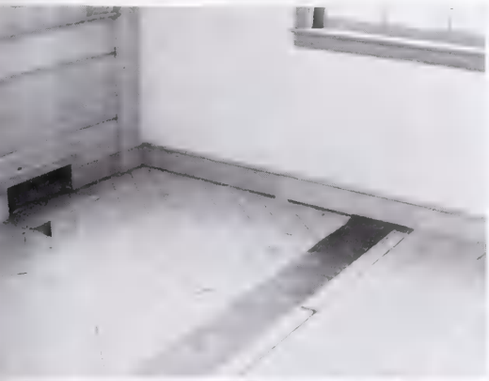


1. [illegible] hall; showing metal [illegible] and at arch and scratch coat, brown coat and white plaster





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2 & 3. A corner of the living room, showing a part of the wood paneling, the baseboard, plaster, rough and finished floors. Below, paneled fireplace wall, with horizontal boards to the chair rail and vertical boards above

4 & 5. One of the bathrooms, showing scratch plaster coat where tiling is applied later and the second coat above. Hard plaster will finish this. Note heating duct and rough lavatory piping and medicine cabinet space





sible in many cases the use of better and less plaster, and the insulating types, in whatever form, of course offer an added value beyond their use as a plaster base. In the case of House #20, Ecod fabric lath (wire and a tough fibre paper interwoven) is used, with metal reflective insulation in thin sheets bonded to the back surface against all outer walls. The plaster itself is two or three coat work, depending upon the situation and what the ultimate wall finish is to be. Behind the wood paneling in the living room, there is no plaster at all. And the garage ceiling is, of course, expanded metal lath and cement plaster, to satisfy the fire codes. (See pictures 1 through 5, 9 and 10).

Still inside the house, consider the flooring and trim. Picture 2 shows a corner of the living room. There you see the horizontal wood dado below the chair rail, the vertical molded boards above. You see also the diagonal underfloor, the building paper, and the finished floor, blind nailed, on top. Note that there is a space between the bottom of the baseboard and the rough floor, to allow for expansion and contraction in the wall, and that the finish floor boards are butted against the base. This makes any shrinking of the wood least obvious as time goes on. In picture 10, you see one capital in place at the top of a corner pilaster. The other capitals rest on the mantel shelf, ready to be applied.

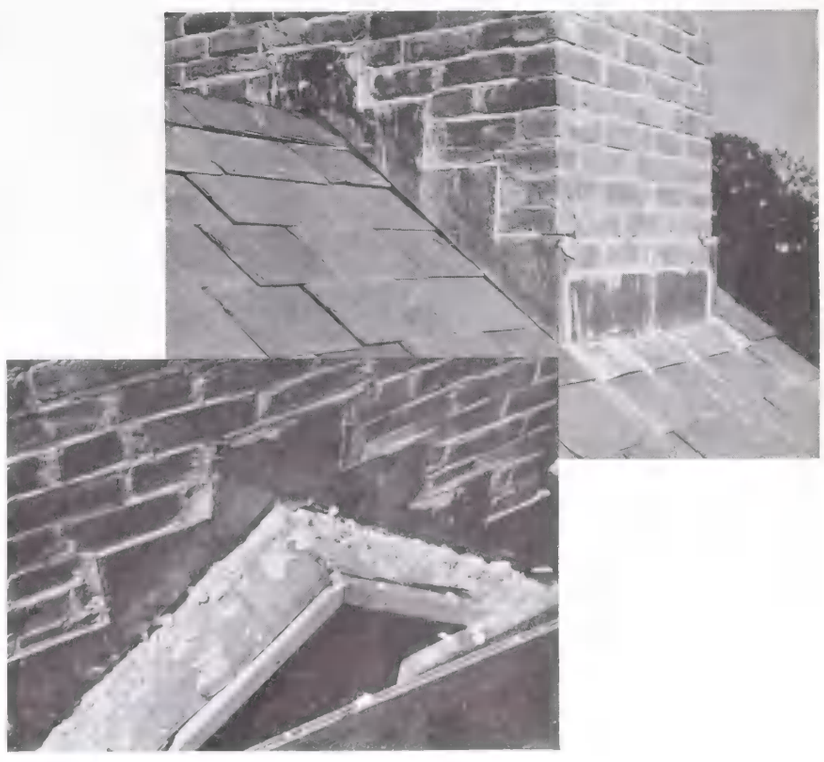
In one of the bathrooms (4 and 5) a before-and-after story is told. First the scratch or first coat of plaster is applied all over, and the second or brown coat above the tile line. Next you see the tiling in place. The finish white coat of plaster is to be applied above the tiling. In the recess for the medicine cabinet you see the back of the fabric and wire lath on the opposite wall. Notice how the wire is literally woven through the fabric.

Other before and after views of the garage (10 and 11) show how the main supply lines come into the house, how the fireproof ceiling incloses all but heating ducts, and gives a glimpse of the metal-clad overhead garage door



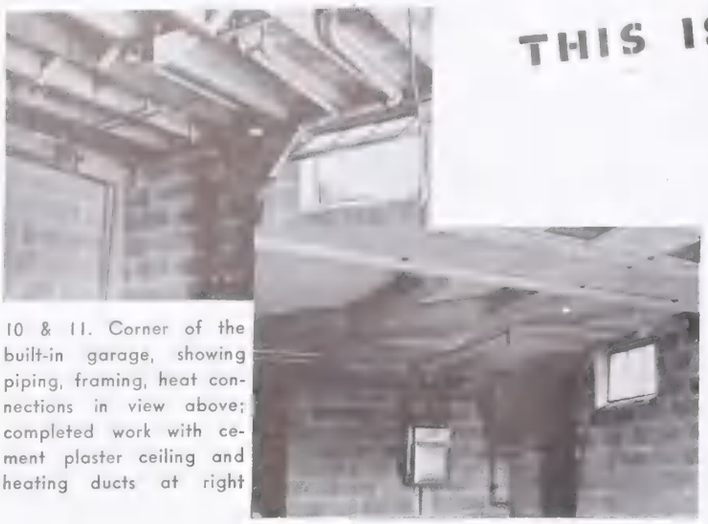


6 & 7. Just above, an early photograph showing rough walls framed to allow for stonework facing. This was added finally as shown at right



8 & 9. Flashing around chimneys and at all roof valleys is one of the most vital elements of the weatherproof house. Here are, first, the cap flashing and, second, completed work

THIS IS GOOD BUILDING



10 & 11. Corner of the built-in garage, showing piping, framing, heat connections in view above; completed work with cement plaster ceiling and heating ducts at right

fully opened. In 13 and 14 the furring down from the kitchen ceiling for ducts and wiring which will be concealed above the cupboards is shown. There will be a paneled soffit light above the sink, and the steel cabinets will carry the plaster face to the ceiling. Counter tops will be of linoleum, as also the floor, and tiling will cover the walls between counter and cupboards.

Now come outside the house, by the front door. Turn sharply to your left, and you will see what the camera saw in pictures 6 (in July) and 7 (today). You will remember that the front foundation wall was of stone. This was stopped at the sill line while the wood frame went up, but the walls at the end of the house and the second story front were so built that the stone could be carried up later. In picture 8, heavy building felt is on the roof, around one of the chimneys, and the copper cap-flashing, as it is called, is in place. In 9 the slates have been laid, and, though you cannot see it, other copper flashing, in lapped sheets, has been tucked under the slates and bent up beneath the cap-flashing.

At the bottom of this page are before and after views of the living room end. First you see the heavy hand-split wood shakes laid and primed. The porch roof deck is finished, and the chimney, though this is still unpainted. Some of the windows are in, and the wood gutters with their copper leaders are in place. Now the chimney is painted white, the windows are all set (double-hung wood, with "Unique" balances instead of sash weights and pulleys), the porch rail is finished.

Thus endeth the reading of the third lesson. Added to the first and second, it should tell the prospective home owner what really comes between A, B and C.



12. Many a white chimney is streaked with soot which rain carries down from the chimney top. Here a small gutter leads all water to the roof



13 & 14. One corner of the kitchen, before and after. The space above the steel cabinets contains ducts and wiring. A soffit panel will light the sink





15 & 16. As the house nears completion and as it stands finished; the living room end. Harold Van Buskirk, Inc. were the builders; Douglas M. Malcolm, the architect

TO GROW IN A SUNNY WINDOW

by HELEN VAN PELT WILSON



IF IT'S flowers you want in the window garden and not just a green display of fern and vine, the first consideration must be temperature. When this can be maintained at 65° or less, Cyclamens with every leaf intact will flower for months, Primroses produce a long succession and the Flowering Maple seems inexhaustible. Turn back to the discussion in HOUSE BEAUTIFUL, January, 1937, "Cool Windows."

But most of us want window gardens we can stay with in living and dining room and not just a display for occasional chilly inspection. Therein lies a real difficulty, since the lowest point for human comfort in winter is likely to be 68° and that approaches the upper limit for many plants. Of course, nearness to the glass is somewhat cooling so that where center room temperatures average a comfortable 70° to 72° the window atmosphere will be unlikely to rise above 68°. It is essential, however, to choose the right plants for the temperature maintained. These, then, set in a location of maximum sunlight, with some attention given to humidifying, may be counted on to provide a glowing picture from early autumn until after the first Crocus buds appear on the lawn.

Geraniums and Begonias form the basis of such a display, with the Poinsettia or Crab Cactus for Christmas color, the Marica, Kalanchoë and Amaryllis flowering early in the year, the Gardenia offering intermittent blooms, and the Azalea producing Easter greetings. Instead of green vines the common Morning Glory, which blossoms freely in about eight weeks from seed, will make a bright colored frame for the picture and, if you have elsewhere a place for cool growing, you can have always at hand a bowl of the Paper White Narcissus just coming into bloom for your window garden. I have liked also the Flamingo Flower (Anthurium) with its splendid keeping qualities—blooms stay fresh for ten to twelve weeks—and its relative with no common name, *Spathiphyllum clevelandi*, producing white "Flamingo Flowers" abundantly in late spring. (These two are expensive, but unusual and lasting plants, well worth obtaining if the flowering window is a permanent feature of the gardener's interest.)

The best winter-flowering Geraniums are the well-known zonals such as the scarlet Alphonse Riccard, salmon-pink Beauté Poitevine, dark red S. A. Nutt or pure white Mme. Récamier. Florists' plants bought in the fall in four-inch containers are of a good blooming size, or the gardener may grow her own from mid-May cuttings which have been kept from blossoming all summer and shifted on to the four-inch size container.

Geraniums require all possible sunlight, and bloom more freely when kept somewhat pot-bound and on the dry side as to soil, though frequent syringing of the tops is healthful. In good, stiff loam they will flourish and bloom better if little plant food is given, extra stimulation being supplied only if they are at a standstill. Of course, if there has been a long stretch of dull weather, lack of bloom cannot be considered an indication of starvation, since Geraniums rarely flower without sunshine. Pinching branches back and turning plants frequently results in stocky, symmetrical growth with an abundance of new flowering branches.

For constant display, nothing equals the Everblooming or Wax Begonia (*B. semperflorens*). This plant does not even require a flood of sunlight and may be set back a little with other plants perhaps between it and the glass. It is easy to grow in named varieties from seed or inexpensive to obtain as a well-started specimen. The Christmas-flowering types like Gloire de Lorraine and Melior give a briefer but more handsome display and it is possible to use these a second year by letting them go dormant until August. Then they are repotted and started into growth again. Results are not so satisfactory, however, as when the florist does the forcing with new plants.

The Beefsteak Begonia (*B. feastii*), with a leaf really more like that of a Waterlily, sends forth one delicate pink spray after another from January to July, but it is not so distinguished a variety as *B. corallina lucerna*, with blossoms hanging in long, rosy clusters. For me this one grows best in a sunny southern exposure. It is a large, shrubby type and fast-growing.

I like, too, the Star Begonia (*B. heracleifolia*) with its charming leaf and sprays of rosy flowers, the showy spring-flowering *templinii* with mottled leaf and great bunches of bloom, and the variety Mrs. W. S. Kimball with red-spotted leaf and pale pink blossoms. *B. haageana* is also a favorite and easily obtainable. It has sturdy, hairy leaves and an emerging bloom of white or pink.

Generally speaking, Begonias thrive in eastern windows. They prefer an abundance of leafmold and a barely moist condition of the soil. Unhealthy, soft growth (*Continued on page* 118)

We asked Miss Wilson, who does a newspaper column on gardens, what people wanted to know most about house plants. Her article gives the answer. Her list of house plants and directions for their growing are all drawn from her experience as an indoor gardener





House Beautiful
GOOD BUYS
in Lamps

1. A champagne-color modern glass lamp has a champagne-color clair de lune shade. This is bound, top and bottom, with off-white and black ribbon. Complete, it costs about $12, is from Paul Hanson

2. Rising from a black walnut or blond maple foot is a rich leaf design in ice blue, chalk pink, sand or off-white Kestone. Trimmed with leather, the shade matches the lamp. About $20. Mary Ryan.

3. The tôle table lamp, taken from an old design, comes in red, bottle green, French blue, yellow and eggshell. The garland is gold with a hand-rubbed antique finish. About $13.50. Herman Kashins

4. Susie Cooper lamp for a young girl's room. Turquoise, pink and mauve pattern hand-painted on a cream ground. Matching Lumarith shade, bound with plaid ribbon. About $7.50. Lightolier Co.





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5



6

5. Made to I. E. S. standards, this lamp with a crystal base has a champagne-color silk shade, trimmed with brown braid, entirely hand-stitched. Foot is unbreakable gold plate. About $16. Abbey-Ortner

6. Morning glories, in brown or mulberry, blossom on the base of this eggshell china lamp. Café au lait clair de lune shade trimmed with rose, green and ivory ribbon. About $17.50. Paul Hanson

7. Scott Wilson designed this modern lamp, executed in Lenox china, white on yellow. Yellow velvet ribbon binds the eggshell shantung shade. Complete it is approximately $15. Lightolier Co.

8. Chinese blanc de chine lamp made to the I. E. S. standard, with Ho Hsien Ku, only female among the eight immortals, as a base, the shantung shade off-white. About $20. Kwong-Yuen & Co.

Stores all over the country which carry the lamps on these pages are listed on page 95



7



8



1



2



3



4

ROBERT SCHROYER

Rooms showing the color schemes opposite

HOUSE BEAUTIFUL
COLOR CHART NO. 4

BURGUNDY

BURGUNDY is one of the prime colors in the decoration palette because it is, *per se*, beautiful, because it combines smoothly with other colors, because both men and women like it (it is becoming but never saccharine). It is a dramatic color, used either as the basic room theme or to point up a pastel scheme, but not one of which you tire readily. This is because it is intrinsically sound. It is equally successful in period or modern rooms, in town or in the country. It will not, from all present indications, date quickly. It has been popular for a long time and shows no signs of losing ground. It is a practical color to use because so many good fabrics and rugs and wall papers incorporate it. Nor does it show wear and tear. It combines well with blues, from horizon to turquoise through into the deeper shades. It combines with the clear New England yellows, with subtle, dusty pinks, with green (and especially chartreuse), with almost any shade of gray you can think of, and it is breath-taking with white.

This is HOUSE BEAUTIFUL'S Fourth Color Chart. Burgundy is used in the four rooms on the left, always as the key color. The living room, No. 1, masses burgundy at two points only, in curtains and cushions. For the rest the scheme is very soft, even delicate, so that the deeper color predominates although it extends over no great area. The curtains are Lustercale, trimmed with a fringe whose beads look like bouillon cubes. One upholstery fabric, oyster white, is woven in a finely patterned brocade effect. Another is patterned pink beige. The net curtains are in a charming honeycomb mesh. The carpet is pink beige.

In the second room, a bedroom, the walls are solidly burgundy. The carpet is beige pebbleweave. Orderly ruffles trim the pale beige Lustercale spread, draperies and dressing table, the last of which also boasts a burgundy, blue and natural fringe. At the dressing table is a bench covered with a brocatelle-like turquoise material, woven in a wavy design. Another upholstery fabric for this room is turquoise, too, suggesting antique satin. The glass curtain net is a mass of little daisies.

The third room is modern and mannish, introduces a harmonious shade of dove gray in the broadloom carpet. The upholstery is burgundy and gray. The draperies, in a forthright stripe, combine the dove gray, burgundy, dusty pink and white, while across the windows glass curtains show a formalized design. Trimming is gray and cream.

At the bottom is another bedroom (4) in which a wide area is given over to the predominant color, burgundy, this time in the satisfyingly rich pebbleweave broadloom on the floor. A lovely yellow alternates with a burgundy stripe in the curtains, which are trimmed with yellow fringe. Glass curtains are a striped mesh, stiff as a ballet dancer's tarlatan. The spread, which suggests a wool serge in its weave, drops its fine yellow onto the carpet in a happy blending of colors. A yellow upholstery fabric is woven in a brocade effect.

Carpets by the Charles P. Cochrane Co. Lustercale is by Wamsutta. All other fabrics are Fincastle cottons by the Louisville Textile Co. Trimmings made by the Consolidated Trimming Corp.



1



2

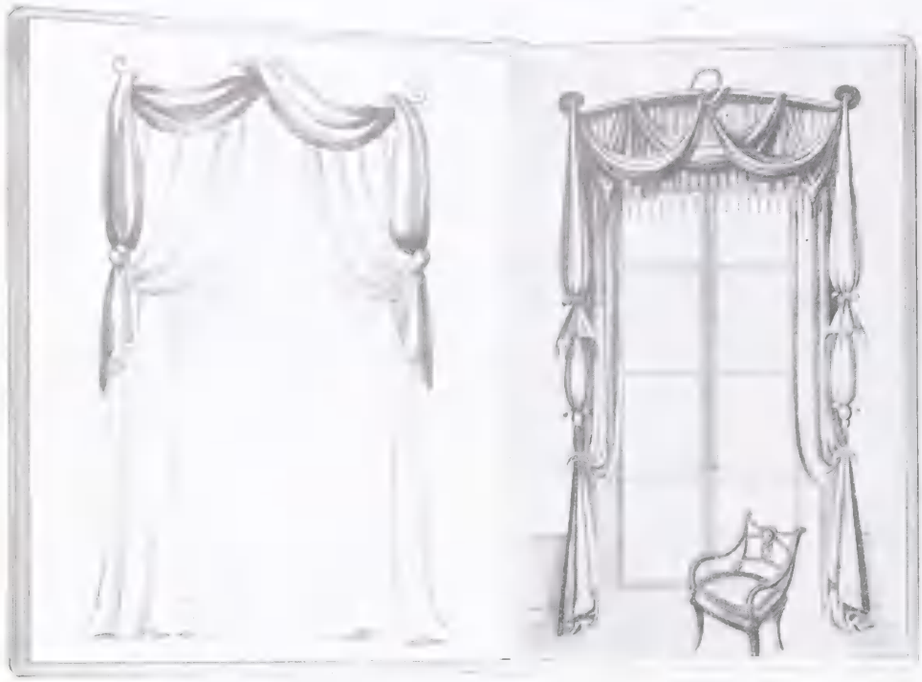


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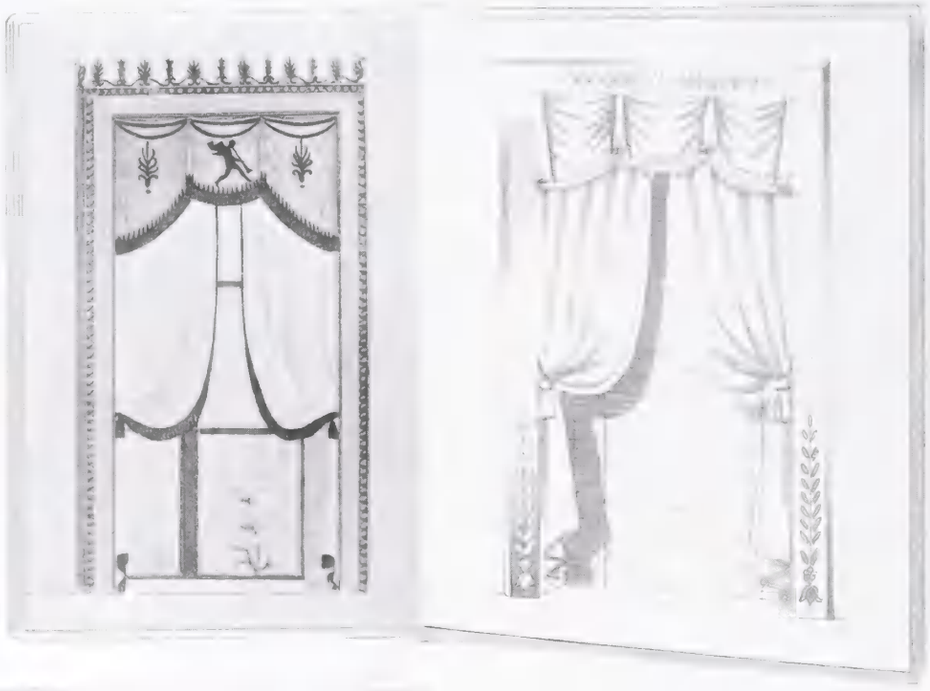
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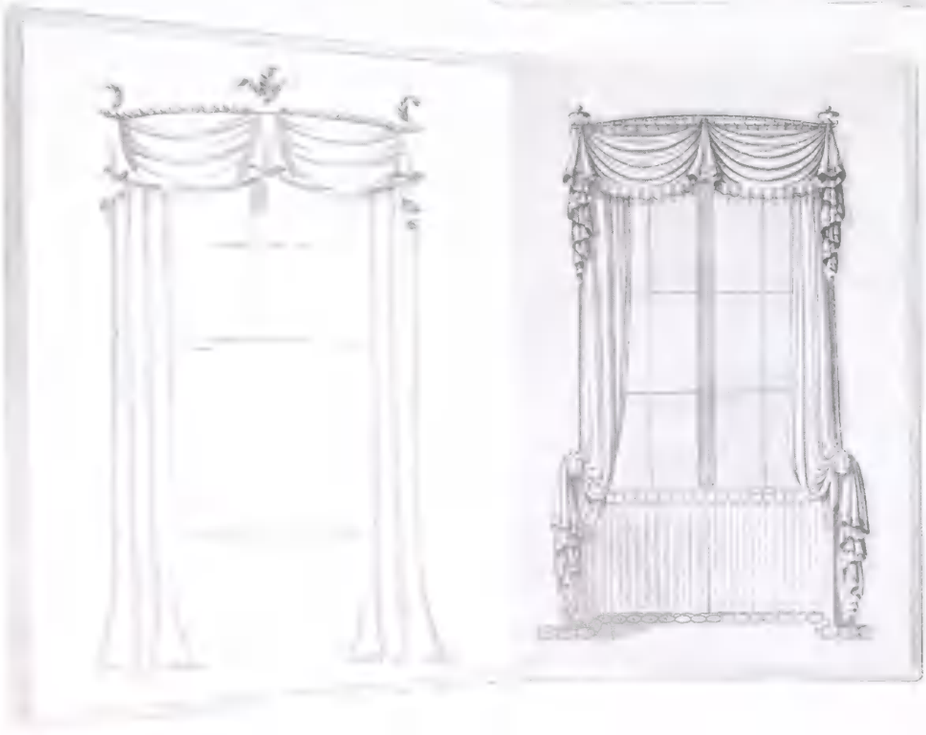
New Windows



IN RECENT years so much interest has centered in presenting period furniture against modern backgrounds that authentic period backgrounds have frequently been forgotten. HOUSE BEAUTIFUL decided to look up some authentic period window treatments for its own self to see if they would be inspiring for modern day designers. We were enchanted with what we found in old books such as Sheraton's and in old plates. You see on these pages the effects of these designs on the decorators to whom we took them. It was obvious that for twentieth century use they needed to be adapted: the ornateness shorn to plainer tastes, the essential line retained. It is diverting to realize that present conceptions

The old plate at the right above is from Sheraton's "Designs for Household Furniture," lent by Mr. Frederick P. Victoria. William Pahlmann of Lord and Taylor used it as his inspiration for the window at its left. This has draperies of yellow-green taffeta. The swag is of plum taffeta, draped over an antique gilt rod. Glass curtains of antique white taffeta





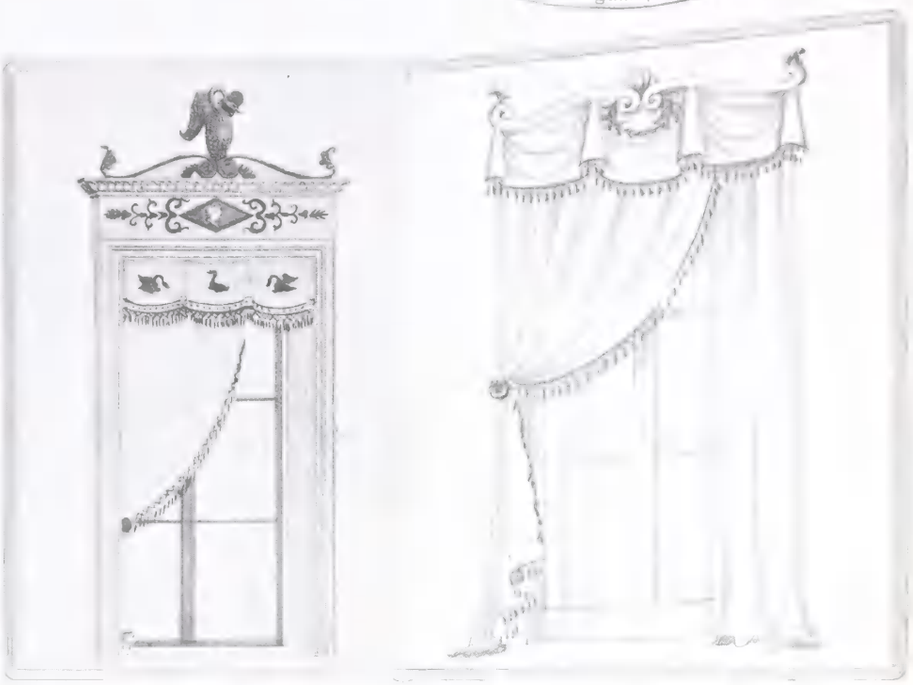
Inspired by an old print, lent by Jane Smith, the draperies above are of silver satin with a green edging. They frame a Venetian blind which is painted the same silver gray. Around three sides of the window runs mirror trim, decorated with gold and green laurel leaves at the top and at the sides. Designed by Robert Schroyer

The present-day adaptation of one of Sheraton's "Designs for Household Furniture" (left), lent by Frederick P. Victoria, is by Ottilie Heuer. The gray satin draperies are lined with white taffeta. Plumes decorate a white plaster valance board. White gauze glass curtains hang from crystal rings on rods at the top and half way down

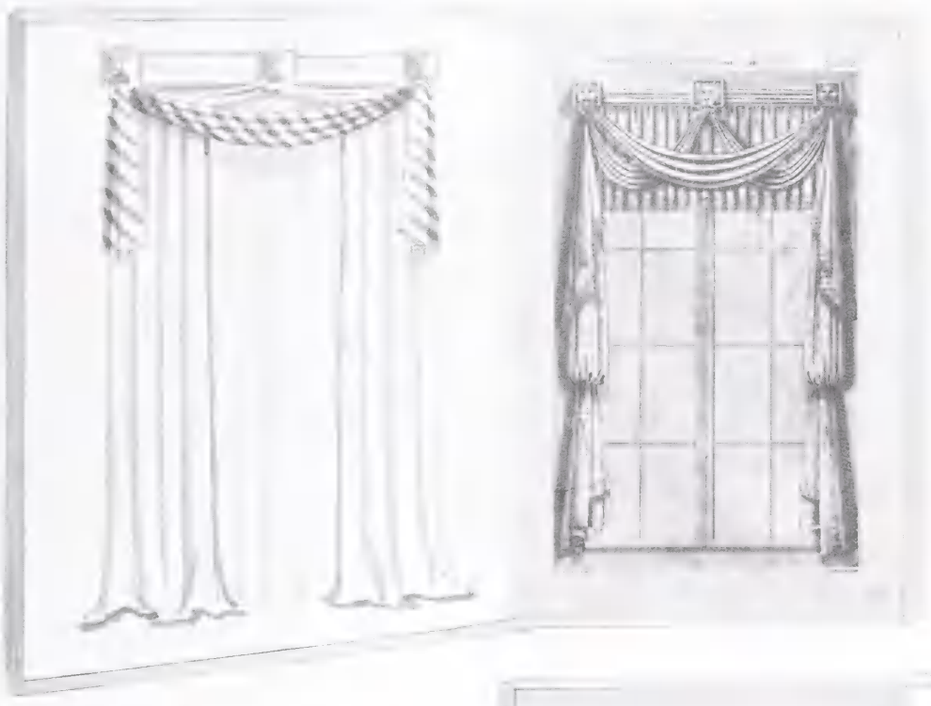
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om OLD PRINTS

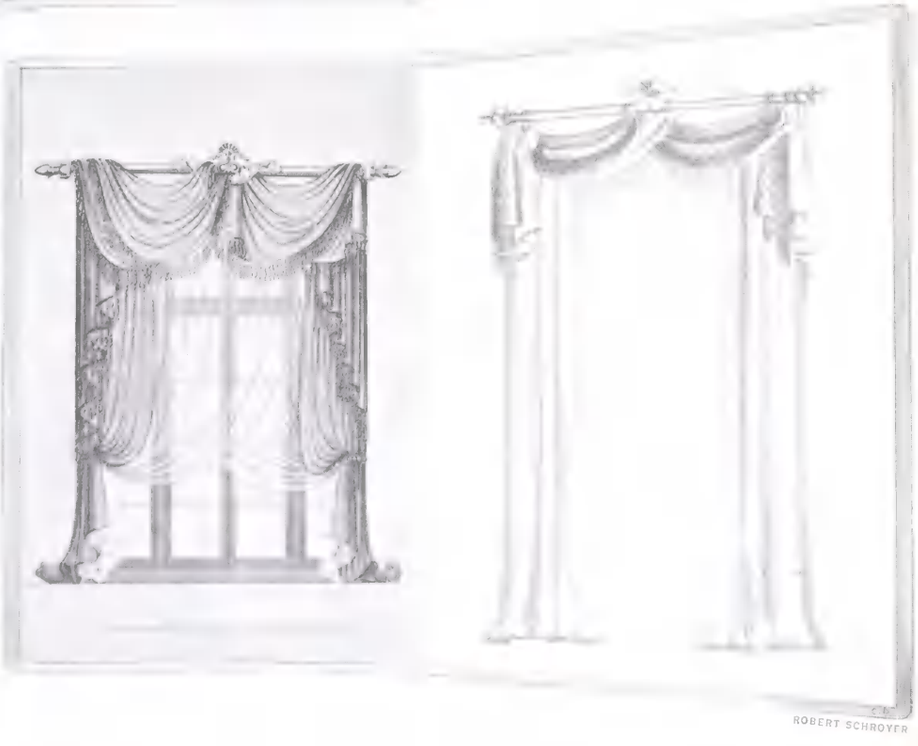
of decoration have altered so drastically that few, if any, of the adaptations would be used in eighteenth century English rooms today, though the originals are eighteenth century English. The more florid would be best in French rooms in the grand manner. The simpler ones would be happiest in rooms of eclectic inspiration, where several periods have been adroitly combined. From the practical standpoint, please note that though they are all rich in effect, none of them calls for anything more complicated to construct than a shaped valance board. The grand total is arrived at, in the last analysis, by the use of important and colorful fabrics, and, more than this, by the grace of the drapery.



Another plate from Jane Smith's memorable collection is shown here. At its right is a treatment of it by Robert Schroyer. The draperies are both of white taffeta, the draped one and the valance trimmed by gold glass beads. The valance frame reiterates the gold and white of the curtains. The glass curtains are of the filmiest of fine white gauze



William Pahlmann of Lord and Taylor used Sheraton's book of "Designs for Household Furniture" (courtesy of Mr. Frederick P. Victoria) for the window above. Cerulean blue satin draperies hang from under the striped blue and maroon satin swag run through brass rings. A simplified valance board is painted in antique gold leaf



A picture from Smith's "Cabinet Makers' Guide," lent by William Helburn, and a window by the B. Altman Decorating Department. White satin-backed taffeta swags alternate with white fine-meshed swags, both looped through rings. Draperies of the same diaphanous set fall in a long and unbroken line, straight to the floor

ROBERT SCHROYER



BOSTON'S BEACON HILL

THE beacon itself is gone these hundred and fifty years, and for almost as long the top of the hill has been buried in the old Back Bay. But on Christmas Eve it is easy to imagine them both as they used to be, with perhaps a pitch flare to shine down on the snowy slopes beneath the beacon pole. For on the twenty-fourth of December this year, as every year, the Hill is given over to its own Christmas. No traffic moves on the white streets, but there are more than enough people to make up for that. They have come for the carol singing—come from miles around, to see the candles in the windows of the fine old houses, to hear the ping of a tuning fork followed by lusty voices raising the old melodies—"Adeste Fideles," "O Little Town of Bethlehem," "Deck the Halls" and the rest. Behind the fine old doorways punch bowls and sandwiches give hospitable point to the cards which the Hill dwellers have sent to their friends.

Carol singing on Christmas Eve is one of the traditions of Beacon Hill. That it is not a particularly old tradition doesn't matter. In the 'fifties the idea seems to have been launched—and scuttled not long after. It was not till thirty years ago, when Ralph Adams Cram, Boston's architectural dean, and a few cronies had fortified themselves against the weather and possible criticism and gone warbling over the hill, "O Come, all ye faithful," that the custom sprang full-blown into being. Now those who have never seen Beacon Hill and used to think that Boston was just the capital of Massachusetts know all about the caroling. The chances are they have even heard it, for the radio has little reverence for the long gray beard of the Hill.

New or old, however, the Christmas Eve carols could be so typical of no other spot on earth. For Beacon Hill is as full of traditions as King Solomon was of years. Its heyday has been long, and considering the inconsistency of things in general, amazingly consistent. Since the day when Mr. Blaxton invited the settlers of Charlestown to move across the river to his farm there, so he would have neighbors; since the day a few short years later when he sold his pastures and moved to Rhode Island because the neighbors got on his nerves, the Hill has been a place apart. In that time, the Hill, far larger, actually, than is apparent now, had three peaks. These three are gone. The two lesser ones left early, but even after the original New State House was built from the designs of the great Charles Bulfinch in 1795, you could have stood on what was left of Beacon Hill's central pinnacle and tossed a pebble across to the gilded dome. By the 'thirties, that cliff-like remnant, too, had been carted away to make a real peninsula out of the city which had originally been virtually an island, and a small one at that. But the geography of the south and west ends of Boston is really not important to the Hill except as it affected its early social status. Originally the Charles River lapped the marshland at the edge of the Common (Blaxton's orchard, bought communally by the citizens as a public grazing ground) and the





From the top of the page, as from the top of Beacon Hill, the "Bulfinch Front" of Massachusetts' State Capitol looks down on Park Street Church, opposite the Common's Brimstone Corner. Souls may have been saved in this fine old stone church; but doubtless souls were lost to the Devil across the way when the Corner earned its name. At right, a view of the side entrance and garden of 29A Chestnut Street. Bulfinch probably designed it around 1820. Edwin Booth lived there





HAROLD ORNE

Midway up the Hill, facing the Common across Beacon Street, the Women's City Club houses some of the truest and best Beacon Hill atmosphere. Contributing to it are the furnishings of these rooms

Formal American furniture of the late eighteenth century comprises most of the furnishings of the rooms. The fine mantels give an idea of the spirit of elegance which permeates the mansions of the Hill



GEORGE H. DAVIS STUDIO

south side of the Hill was real country. Thus from their homes and counting houses along the northerly and easterly docks those who could afford it came to build their houses where they could get away from it all.

Shortly before the Revolution Governor John Hancock, probably the most florid Bostonian who ever lived to any constructive purpose, built a mansion on the south side of Beacon Hill and kept its walls bulging with magnificent living. His dress was more lurid than any dictator's, his matched grays and his coaches and his lackeys were the first and last words in elegance. He had a fine taste for rich food and no taste at all for war, although it must be said that he had that stubborn effrontery in the face of opposition which has always served New Englanders much better than mere courage. He burned a number of important bridges behind him before the Revolution, even though he did do some pretty fine hedge-hopping through Middlesex just ahead of the British at Lexington and Concord. But Hancock, too, is unimportant to our story except that he set, for the first and all time, the seal of quality on the Hill. (He and his wife, the famous Dorothy Q., whom he married after a slightly riotous courtship during the rebellion.)

The real rise of the Hill's dominance of the Bostonian spirit and its influence on the early Republic came at the end of the eighteenth and the first half of the nineteenth centuries. This crescendo of importance was composed of many influences which became beautifully fused into one—incomparable, really, in our national history. First there was the physical growth. That is to say, the architectural and the material development. Boston's money (there came to be a great deal of that) bought the finest houses, furnished with the finest trappings that Boston's far-flung commerce could bring (*Continued on page* 100)

A number of the old Beacon Hill houses were built in pairs, and among the most satisfying of them are 54 and 55 Beacon Street. They were built about 1807, and are unique on the hill for the three-story wood pilasters flanking the curved bays and beautifully proportioned colonnade along the first story front. This is at the left. At right, the second Harrison Gray Otis house on Mt. Vernon Street. It was built about 1800, and from the designs of the ubiquitous Mr. Bulfinch



THE AMERICAN SCENE



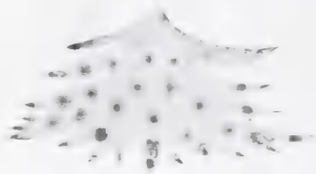
Of and on Cape Cod at West Harwich, this free translation of the familiar lines combines precision with informality in detail

THERE may be parts of Maine which are farther east than the Harwiches, on Cape Cod. It is safe, however, to let this house at West Harwich speak for the Atlantic Coast, while that in California (on the opposite page) talks up for the Pacific. The contrast between the two houses is interesting pictorially, without further point. But there is more to it than the pictures (and the floor plans, shown on page 84). Here you see two houses—unpretentious, comfortable, pleasantly inviting beyond the common run—which depend much upon regional precedent for their design yet which, in both cases, depart freely and without a qualm from the accepted conventions of their types.

The house on this page, designed by David J. Abrahams, architect, for Mr. and Mrs. Robert E. Rugg, belongs precisely where it is. But the two wide wings, the large dormers and varied windows, the nice feeling of space and open scale, is a departure from tidy Cape Cod tradition. It is, of course, built of wood, clapboards and shingles. The exterior trim is barn red. The decoration inside was done by Murray and Edling—with what freshness and good taste you see in the two living room views, left and below.



PLANS OF THESE TWO HOUSES
ARE REPRODUCED ON PAGE 84



EAST COAST

Orderly comfort, freshness in using the best from an older time —these mark the living room, below, and the gay detail above



It would be hard to imagine a house better suited to its immediate environment than this. The unspoiled country rambles to the very walls

WEST COAST . . .

THE ranch house is as traditionally typical of the West as the Cape Cod house is of the East. But both styles have undergone some surprising transformations in recent years. At Pasatiempo, California, this house of Mr. W. E. Gallwey comes straight out of the old West—the working West of open ranges where houses were designed as practical habitation for the most sensible everyday use. No cow punchers tread these floors, but the atmosphere remains.

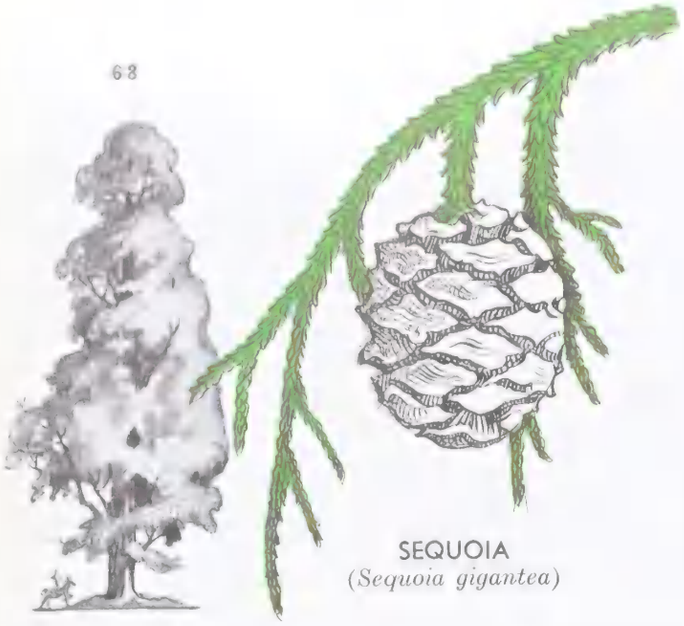
The construction, as you can see, is utterly simple: the walls are of vertical and horizontal boards, weathered white. The roof is shingled and low pitched, since it need shed no snow. When you consult the plan on another page, you will see how well it has been laid out by the architect, William Wilson Wurster, for genuine outdoor living, eating, sleeping. It would be hard to find a more informal house, or one more sharply pointed toward full enjoyment of California's climate. Privacy for the owners, guests and servants is to be had when it is wanted. On the plan, incidentally, and in the smallest photograph you see the wall of the bed closet. And this closet is heated! For practical virtue this ingenious arrangement deserves a special prize.



From a point directly opposite that taken above, the camera looks into the brick-paved court. Living room is at right, two bedrooms at left

The clever but simple cornice is the making of this living room. By such things, and by the mantel design, real distinction is given to plain walls





SEQUOIA
(*Sequoia gigantea*)

Distinguished

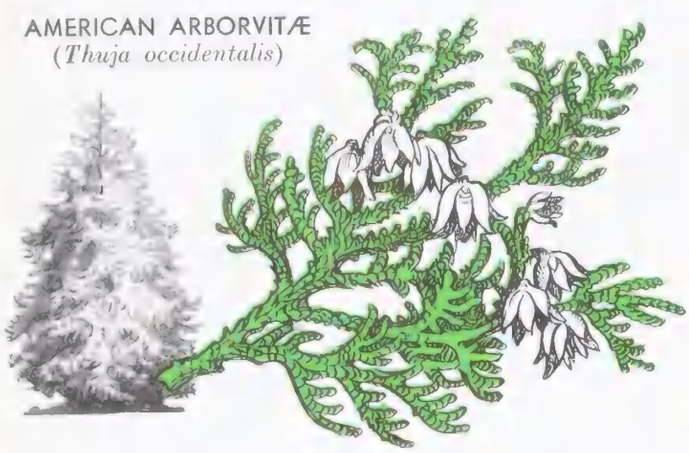
IN A blanket application the word "evergreen" defines no specific plants, but indicates the existence of varieties which remain green throughout the year, retaining one set of foliage until it is pushed off and replaced by a succeeding one with no visual break. Confusion arises, however, from the fact that "evergreen" may mean either broad-leaved types, such as the Rhododendron, or the trees on the order of the Pine. This last group might definitely be named conifers, as nearly all bear cones, yet two divisions, the Yews and Junipers, have fleshy fruits with no resemblance to a cone! They might also be called needle evergreens, for most of them have spiky foliage, either long or short, but the Arborvitæ has scales, not spears!

A story, silvered with age, for many years went the rounds of the elect. Said the enthusiastic visitor to the man who thought he knew: "Dear little Pine, I wonder what it would say if it could talk?" And the reply was: "It would say, Madam, 'I am a Cedar.'"

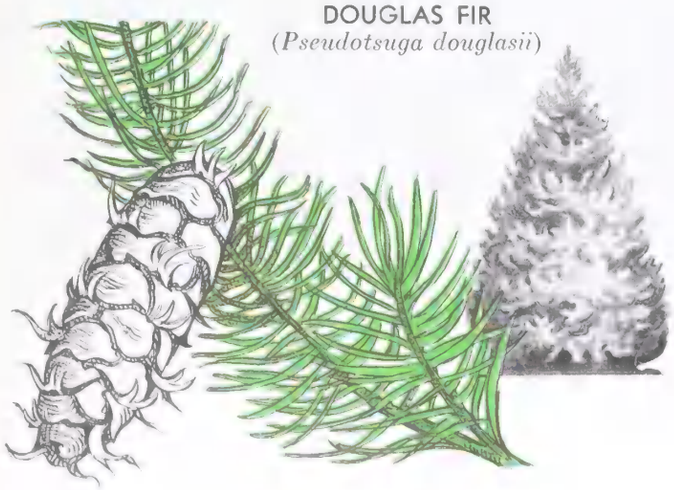
The gardener thought she was slipping, and started to acquire knowledge of the different evergreens to the point of recognition. This self-improvement went on until the thunderbolt of the 1936 New York Flower Show, when one of the classes called for an arrangement of the *Ericaceæ*, the Heath family, in combination with a member of the *Pinaceæ*, the Pine family. In the superb results of the class requirements, Cedars and Junipers, Pines and Hemlocks were merrily passed by the judges as correct material while the side-line spectators stood and gasped. When the smoke had cleared away it was found that there were only two families of evergreens, the *Pinaceæ* and the *Taxaceæ*, and that a Cedar was a Pine after all! It is not as complicated as it sounds, which the genealogical table published at the end of this article reveals. I have put in each group only the most familiar names and not all three hundred members of the clans.

It is far easier to trace family trees than to give distinguishing marks of the members of the tribes, and those who begin the quest of the varied intricacies of these evergreen types will find themselves hopelessly adrift when it comes to instant recognition of the various species. At best only main characteristics may be given the casual inquirer; the rest must be left to botany expert and specialist. The first round of this ladder of knowledge is the observance of cone differences, as the fruits are far more stable in their manifestations than either branches or leaves. Begin at the first division of the *Pinaceæ*.

AMERICAN ARBORVITÆ
(*Thuja occidentalis*)



DOUGLAS FIR
(*Pseudotsuga douglasii*)

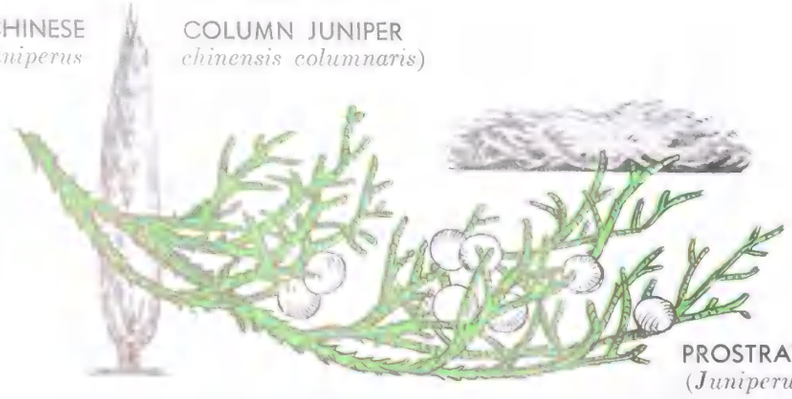


CUPRESSINEÆ. We deal here with the well-known Cypress, Retinospora, Junipers and Arborvitæ, which are found in the catalogue under the head-

AUSTRIAN PINE
(*Pinus nigra*)



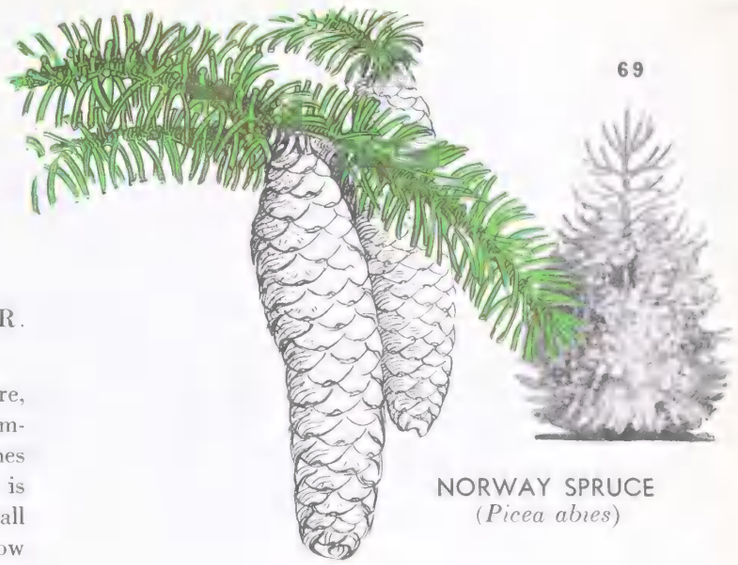
CHINESE COLUMN JUNIPER
(*Juniperus chinensis columnaris*)



PROSTRATE JUNIPER
(*Juniperus adpressa*)

Evergreens

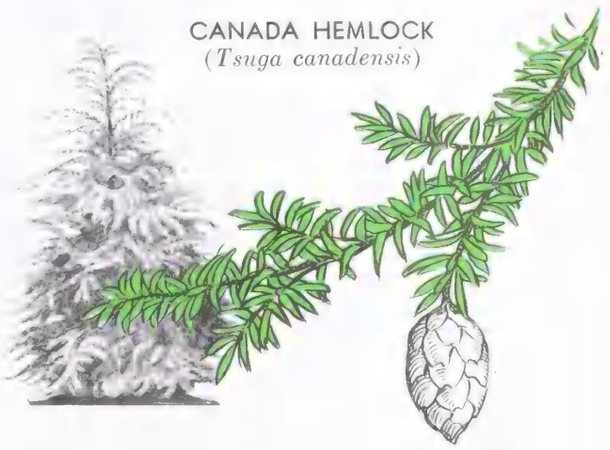
by MRS. JAY CLARK, JR.



NORWAY SPRUCE
(*Picea abies*)

ings Chamæcyparis, Juniperus and Thuja. The cones of these varieties are, roughly speaking, spherical and globular, or nearly so. Among themselves, after this general appraisal, there are great differences: The cones of the Arborvitæ are longer than round, ovate; the fruit of the Juniper is a succulent little blue-black and brown berry, and the Cypresses have small woody lumps composed of shield-shaped scapes. (The illustrations show this clearly.) So while a Cypress need never be taken for an Arborvitæ and much less a Juniper for either, for general purposes of identification it may be noted that the *Cupressineæ tribe has round fruit.*

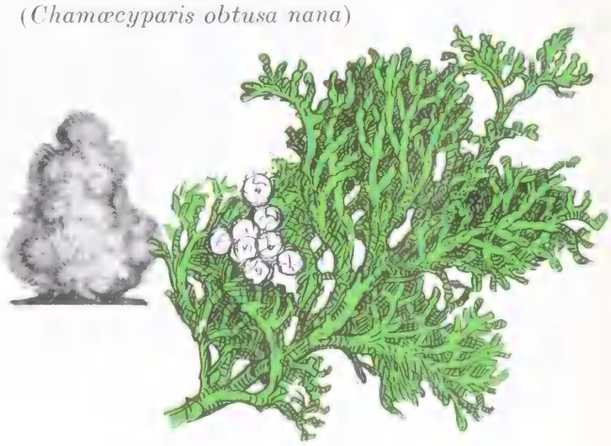
The leaf shapes indulge in four variations: spade-shaped or beaver-tailed; egg-shaped; awl-shaped; boat-shaped like an Indian canoe or dug-out. The first two, which we note on most of the familiar Cypresses, have been called little stem-clasping apologies for leaves, and they do not appear to have any separate existence from the branch as ordinarily leaves of our acquaintance are supposed to possess. Even at the time of their dying they do not fall separately, but the whole herbaceous branchlet withers, the tiny overlapping scale leaves fall with it and the unit dies as a whole. This only happens after several years of growth, and accounts for a Mohammedan superstition existing in Ceylon today. He who eats of the Cypress leaf which he chances to see fall to the ground will acquire the treasured gift of rejuvenated youth and vigor. It is a long, patient waiting, and the watcher has time to gain a microscopic knowledge of the shape of the branch and leaf.



CANADA HEMLOCK
(*Tsuga canadensis*)

The Junipers have at first glance the discouraging habit of producing two entirely different-looking sets of leaves upon the same tree, the awl-shaped young foliage, and the mature, clinging-to-the-stem, Cypresslike adult leaves. But close observation will reveal on every specimen some of the unmistakable spiny leaves on small branches hidden among the older flat foliage, thus giving the lie to any Cypress suspicion. The French call Juniper *Genévrier*, and it is from the first syllable of this word that the name of gin comes, since the liquor itself is derived from the berries of the Juniper.

DWARF HINOKI CYPRESS
(*Chamæcyparis obtusa nana*)



TAXODINÆ. This group needs little comment. Anyone who has been confronted with a Redwood tree does not need to look in his handbook for identification marks.

ABIETINEÆ. This is a familiar section, with Pine, Hemlock, Spruce, Larch and Fir or, as per catalogue, Pinus. (*Continued on page* 102)

YEW
(*ıxus intermedia*)



HATFIELD'S YEW
(*Taxus media hatfieldii*)



CEDAR OF LEBANON
(*Cedrus libanotica*)



DRAWINGS BY LAURENCE BLAIR



Suet pudding in cocoanut shells delights birds

DECEMBER Scrapbook

BIRD PUDDINGS. It is time to feed the birds and one of the simplest ways is to keep a supply of bird puddings hung out in convenient spots. Most of the small birds like this preparation: Cut one pound of suet in small pieces and dry it out on the stove. When it is lightly browned stir into the fat one pound of sunflower seeds, one half cupful of coarse cornmeal, one cupful of oatmeal, one half cupful of chopped raw peanuts, one half cupful of coarse bran, and one half cupful of granulated sugar. Take a cocoanut and make a hole at one side about two inches across, and fill this shell (the meat has, of course, been dug out) just as full of the hot pudding as it can be crammed. Put a wire at the top fastened with a screw or through holes in the shell and hang the tidbit out. The birds will make a clean sweep of the food, when the receptacle can be refilled. The amounts given are enough to fill three small shells.



Whitewash young trees to protect against sunscald

PROTECTING YOUNG TREES FROM THE SUN. Sunscald and winter injury on the southwest and south sides of young trees—especially fruit and nut trees—can be largely prevented by keeping them whitewashed during the winter months. The harm is caused by freezing and thawing of the *cambium layer* (the thin layer of tissue just inside the bark), due to the rapid change in temperature from bright sunny days to cold frosty nights in late winter or early fall. Sunscald is more injurious to trees with dark-colored bark, as has been proved by experiments carried on in Minnesota. Black, brown, or brownish-red bark maintains a temperature eight or ten degrees higher than white bark such as that of the Birch; red-bark trees maintain a lower cambium temperature on the sunny side than other colors outside the white. Shading the southwest side of the tree trunk from 12 to 3 P.M. by driving barrel staves in the ground is effective, but whitewash applied to the trunk crotches and main branches of fruit and nut trees up to eight years of age is the most practical method of protection. Apply by hand or with a spray and repeat the process often enough to keep a good white coating. The Bulletin of the Oregon State College Extension Service at Corvallis, Ore., gives further details.



Rosin chips and pine cones enhance an open fire

OPEN FIRES. "A queer fancy seems to be current that a fire exists only to warm people. It exists also to lighten their darkness, to raise their spirits, to toast their muffins, to air their rooms, to cook their chestnuts, to tell stories to their children, to make checkered shadows on their walls, to boil their hurried kettles, and to be the red heart of a man's house and hearth, for which, as the great heathen said, a man should die." So said an Englishman, G. K. Chesterton. "I have seen respectability and amiability grouped over the air-tight stove; I have seen virtue and intelligence hovering over the register, but I have never seen true happiness in a family circle where the faces were not illumined by the blaze from an open fireplace." This was the opinion of (*Continued on page* 122)

Shrubs THAT WON'T GROW UP



ERIK NITSCHE

THE most miserable person I encountered last summer was one who had just topped her Yews to keep them below the windows. "Why," she wailed, "didn't I buy things in the beginning that wouldn't grow any bigger than I wanted them to?" That would seem to be a most logical thought, yet our streets are full of houses hidden behind schemes of planting whose only merit appears to consist in providing sure winners for a game of horticultural "beaver." The remedy is to secure kittens that will not grow into cats! However impossible this may be in the animal realm, it is not contrary to the nature of things in garden choices, where thought in selection creates stable, permanent beauty without any element of suffocation. There is a lavish planting of Box in a famous garden in Washington, lovely in its early days, but where growth has been so unexpectedly luxuriant that the onlooker has the sensation of being smothered among green feather beds.

Among the A. B. C.'s of the gardener's lore should be this list. It is composed of materials varied enough to obviate monotony, is easily found at any nursery dealing in shrubs and evergreens, has a wide range of climatic adaptability, and is guaranteed *not* to grow over the window. In the catalogues the figures in feet after the name of the specimen indicate its maximum height, and those given in connection with the variety of the genus express the size of the plant ordered. These are two signals not to be ignored or confounded. *Pinus strobus*, white Pine, which grows from 80′ to 100′, may be bought as per listing from 18″ in size—it would make for disaster to look at the last rating and not the first.

EVERGREENS. Each family of this all-year-round material provides specimens which will remain within bounds and give the twelve-month touch of green so desired in every planting. That is, all but one, and ironically that is the one most used—the Hemlock tribe, which offers no restricted growths and is the worst offender in most of the so-called foundation placements. The others are so generous in the matter that only a few of the most useful can be given here, and choices should be made in the light of appearance and proposed sites. Commencing with the group *Chamaecyparis*, Cypress or Retinospora, there are half a dozen that will stay under six feet, of compact growth and feathery aspect. They do not mind poor soil, but will not stand drought or drying winds. Three which afford desirable variety are *C. compacta*, the football Cypress, globular in shape and staying a good green throughout the winter; the dwarf Hinoki, *C. obtusa nana* (used by the Japanese to produce stunted pot specimens); *C. plumosa nana*, dwarf, plumed, hardy, dark green and compact. This Cypress family contains other small specimens of yellow, blue and silver color, which are good in exactly the right place, but dangerous to use in quantity or with an inexpert eye. Spottiness, undesirable and unwanted, may be the result of a poor selection. (*Continued on page* 120)



Savin Juniper and English Yew



Mugho Pine



Two varieties of Azalea



J. HORACE MC FARLAND CO.

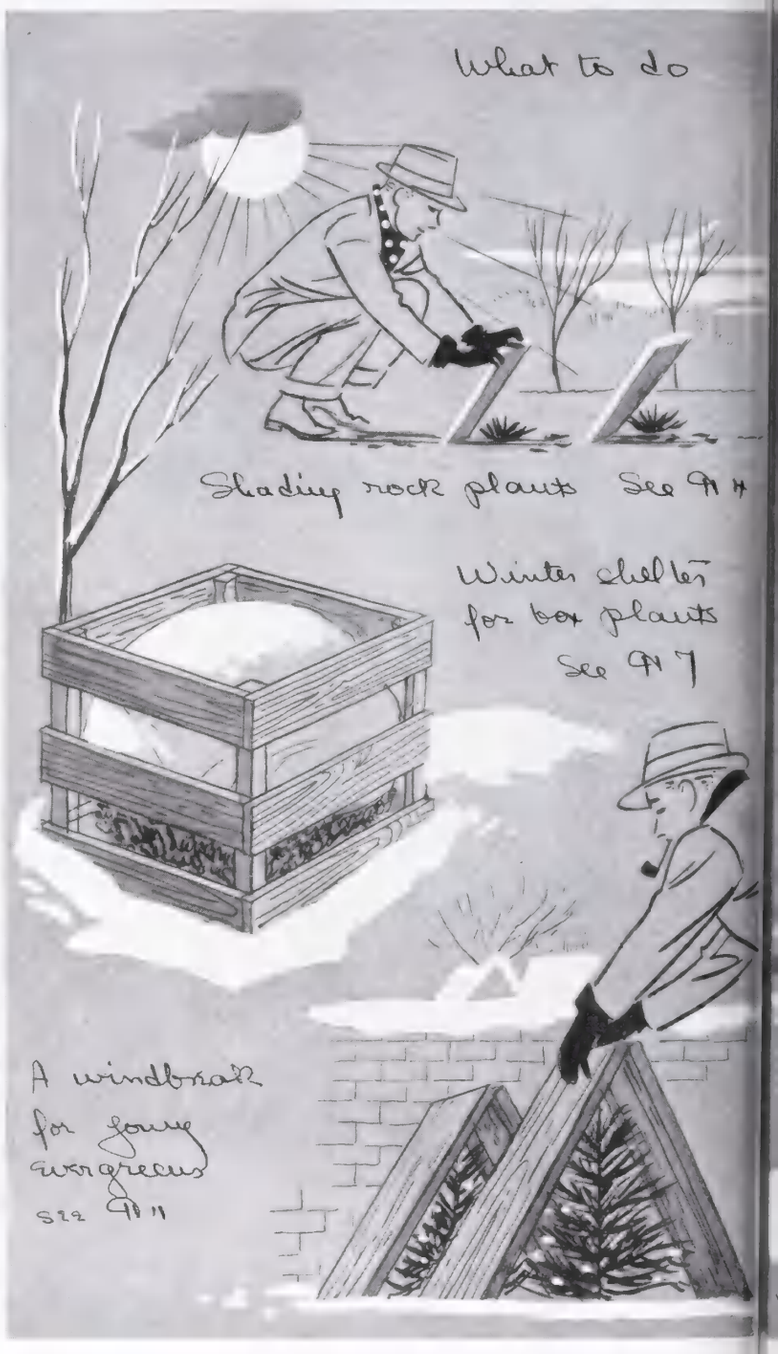
Japanese Yew

OF THE PRACTICAL GARDENER

1. CHECKING FROST. Each morning I have been out with a stick to poke into the earth and find out the degree of frost that has been left from the various freezes we have endured the past weeks. Mulching for finality before the ground is frozen a couple of inches deep will mean danger of destruction from rodents as well as bad treatment for the plants. (Remember always that the purpose of mulching is not to exclude cold, but to avoid the effect of sudden changes in temperature, heaving from frost action, drying out in winter, too early development in spring and to protect some plants from the scorching effect of bright sunlight.) The crust is at last crisp and firm, so out from the cache where it has been kept for the last month comes the protective material.

2. KINDS OF PROTECTION. In the course of many gardening years all kinds of winter coverings have been tried, and the conclusion reached that the manner of application is what counts most. Spruce boughs and other evergreens are natural in color, and are light and airy, never packing down into a solid mat. Salt hay, or marsh hay, is excellent for perennial beds and borders and can be purchased in bales; straw, oak leaves, leaf mold, pine boughs, cornstalks (if some can be found immune from borers), and hemlock do the trick. Excelsior used in boxes of shipments makes a winter covering for all kinds of plants. Aside from the boughs, most of this material is slithery and has to be kept in place with boards, and it is well into the spring before the last smitch is removed from wind-harried corners. The main point to be kept in mind is not to smother anything that is growing, like the "winter toppers" spoken of last month. Where the ground is visually bare, pile on the mulch to your heart's content, over bulbs, on hilled-up Rose areas and the like, but if an inkling of green meets the eye, see that it is not suffocated with would-be kindness.

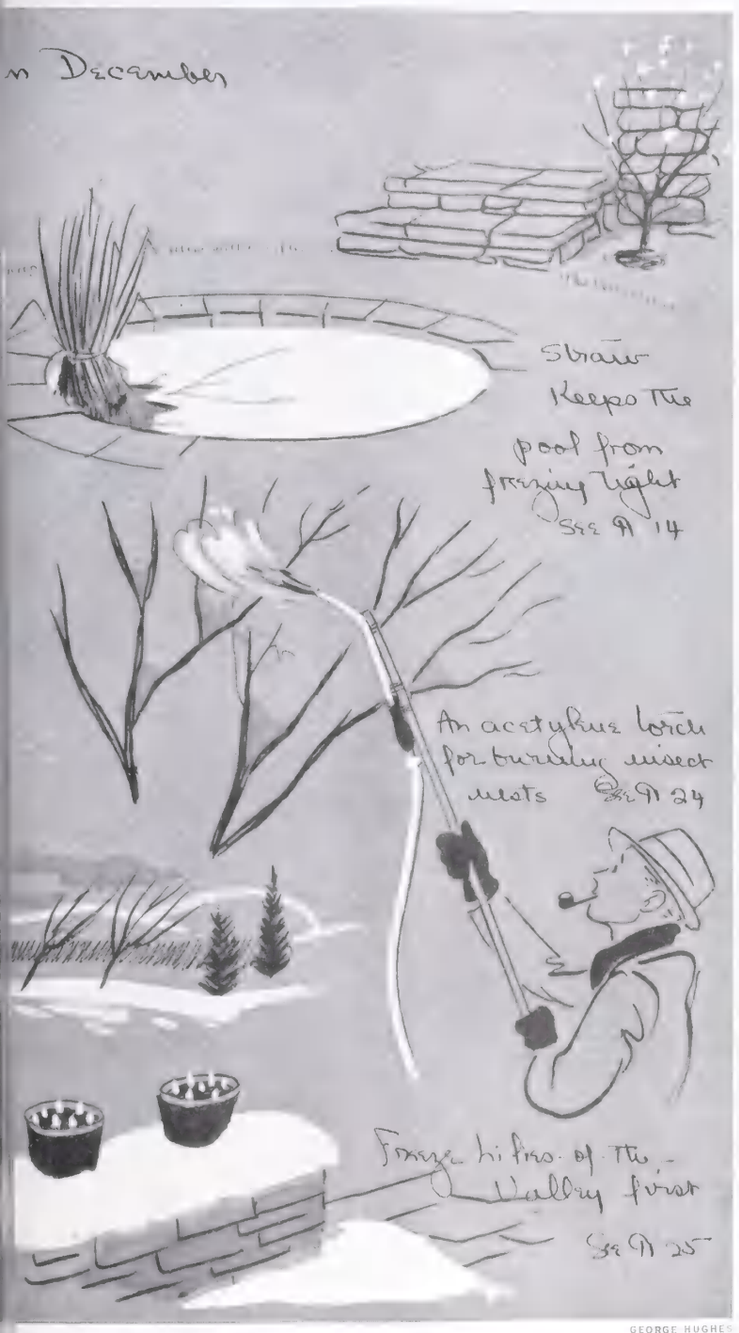
3. MANURE USE. Unless it contains a large proportion of straw or other coarse material, I do not use manure except around newly planted shrubs. It absorbs water during the winter and becomes a soggy frozen mass. Once it was put on the bulb section, and I have never forgotten how miserable the Snowdrops and Crocus looked among the unsightly clods. But the little early bulbs need no covering anyway, if tucked in where they belong, among ground covers or at the edges of low-facing shrubs.



4. ROCK GARDEN COVERS. Besides watching with keen eye the way my neighbor puts her hybrid teas to bed, I enjoy a visit to the rock garden expert about this time to see the clever special protection that is given. The choicest treasures are shielded from the sun by a wooden shingle stuck in the ground slant-wise; whole areas are mulched with a mixture of peat moss and sand to the depth of half an inch. Members of the Heath family, the tiny Rhododendrons, the Heathers, have pine needles scattered around them, and [illegible] with long tap roots which are easily thrown out of the ground by frost action are held in place by layers of pebbles. Then over all goes salt hay laid on with a flexible wrist; it is—says she who knows—weedless and of proper texture.

5. ASHES FOR LILIES. An added protection for Lilies, and it is not too late to apply it, I have found to be a mound of coal ashes placed over the crown. Lily bulbs often "melt away" in warm wet winters (euphonious for "rot"), and a layer of ashes keeps moisture from the bulbs. Coal ashes are invaluable for any specimen hating wet surroundings: Primroses, Delphinium, Holly-

What you ought to do and how to do it most handily. Follow in the footsteps of the Practical Gardener



GEORGE HUGHES

nocks. Oil burner owners use pebbles for the purpose! Where the Regal Lilies sleep I give an added blanket by putting tar paper over the ground, regular so-called mulch paper, which will keep out all unwanted moisture, and a layer of peat moss is sprinkled on for looks. Losses are small with this system.

5. WHAT ASHES DO. A word of caution: Until I provided two metal receptacles for the exclusive storing of coal and wood ashes, the precious things always vanished via the rubbish collector. The uses of the first, as I have indicated, are to provide proper drainage. They have no food value, but the wood ashes are almost pure potash; many is the Aster they have saved from blight, and grass is greener for their sprinkling. But they will not be saved unless there is a special barrel dedicated to their use alone. Mine is plainly marked in painted letters Wood Ashes, and woe be to the person who empties a scuttle of the treasure elsewhere.

7. PROTECTING BOXWOOD. When I want to start a warm discussion this time of year, I bring up the subject of protecting Boxwood in climates where no one has any right to grow the plant. There are the advocates of burlap screens, and some merely drape evergreens and cornstalks over the specimens or hedges. One group demands a tight covering; its members make their possessions snug with a framework over which burlap is tightly stretched and sewed into place. On the avenues out of any Northern city the queer-looking humps which decorate the surroundings contain no mystery—it is merely sumptuous Box done up for the winter.

8. ALSO FOR BOX. In a small way, however, and a method appealing to the gardeners who insist there should be a free circulation of air, I have seen the plant very successfully wintered by stretching translucent cloth of the especially treated variety known as glass cloth over a wooden frame put in place before the ground freezes. The cloth does not fit tightly and merely covers the top part of the plants. It is after all these precautions have been taken that the gardener is apt to decide some other form of plant edging is better.

9. SUBSTITUTES. I have just seen a very fine garden entirely bordered in the more informal sections with Teucrium or Germander, an herb of the Mint family of upright compact growth with dark green, boxlike leaves. It was trimmed into absolute correctness, and while not completely evergreen, is a plant that endures well into the winter season. Elsewhere in this same garden was a line of Box Barberry, trim and neat. We—the owner and I—both agreed that, after all, these substitute materials were just as good as Box, which was of course a plain case of sour grapes. Nothing is just as good as Box!

10. BONE MEAL FOR EVERGREENS. In spite of all the controversy for and against good old bone meal, about this time I fertilize all my evergreens with it, five pounds to each tree of any size. Even for the small ones I deal out the material with a lavish hand, for it seems to be the amount that does the work. No mere handful suffices for a full-grown specimen. Probably any other favorite fertilizer would do as well; the point is to give them something.

11. PROTECTION. Some newly planted evergreens are secure under a windbreak for their first winter. An "A" shaped barricade made of boards serves the purpose just as well as the more elaborate stake-burlap structure. Either serves as protection against drying winds and sun as much as an insurance from heavy and clogging snow. Never allow snow to remain for an hour on any evergreens. One of the joys of a snowy winter is plowing out in galoshes or rubber boots before any garden paths (*Continued on page* 105)



presents to eat

by MARY GROSVENOR ELLSWORTH

FOOD gifts for Christmas have a traditional importance in every land. In France, it is *marrons glacés*, those rich melting Italian chestnuts which appear in every *confiserie* for the holidays, done up in beautiful little boxes. These boxes are tied atop each *étrenne* (gift) and presented, if possible in person, on New Year's day. In Germany, it's *Lebkuchen*, a flat, hard spice cake decorated with everything from icing to colored paper reproductions of appropriate scenes. In England it's plum pudding, muslin-shrouded, holly-topped, smelling beautifully of brandy. In Italy, *marzipan*, that confection of pounded almonds, shaped and colored with extraordinary realism in the likeness of miniature fruits and vegetables.

Americans with their varied racial background have adopted, adapted and added customs of their own. Fruit cake, popcorn balls, gingerbread men, mincemeat, boxed jars of jams and jellies—many sections of the country contribute their local customs to our national Christmas.

Many of these typical Christmas foods can be bought ready to wrap up and send, but most of them can also be made at home, with a little patience. The resulting kudos, of course, is incomparable. Let's begin with a tough one, *marrons*. The secret of their confection is usually carefully guarded, so they have acquired the reputation of being impossibly difficult to do. Hans Greiner, master confiseur, whose little shop on Bedford Street, Stamford, produces perfect *marrons*, says this is the best way for the amateur:

MARRONS GLACÉS

Buy five pounds of imported Italian chestnuts, the very biggest ones. Make a couple of slits in the skins with a very sharp knife, being careful not to cut the meat inside. Spread on shallow pans or racks and put in a *very* hot oven just long enough to split the skins. Don't, above all things, let them roast, for that toughens the meats beyond redemption. Snatch out and peel. Now mind: the difficult part of this entire process is to keep your chestnuts whole till they are finished and ready to pack, yet at the same time to cook them so thoroughly and soak them so full of sugar that they almost melt in your mouth. Out of your five pounds you may succeed with a pound and a quarter. Your troubles begin with the peeling, for every particle of that fuzzy inner skin must be removed while keeping the meats whole. If they are cut and scratched they are more apt to break.

Now make a syrup with five pounds of sugar to one and one-half quarts of water, add three vanilla beans, two whiskey jiggers of maraschino or kirsch and the perfect chestnut meats. Bring to a boil and boil slowly for an hour, then reduce your heat till the pot barely simmers—hardly more than enough to keep it hot. Leave it like that for perhaps three hours. During the first stage the chestnuts are cooking—tiny starch particles exploding, becoming tender and mellow. So the syrup must be thin to start with. During the second stage, they are drinking up syrup and flavoring, becoming literally candied straight through. When they are done, the syrup will be so thick it tends to crystallize around the side of the pot. Now take them out very gingerly and set them to cool and dry. Then count your winnings and boast.

If you want to kill two birds, put the broken chestnuts in with the whole ones to start with, and when the perfect ones have been fished out to cool, seal the broken ones, syrup and all, in sterile jars and use them for de luxe ice box desserts the rest of the winter. That's what the big commercial producers do—it not only reduces the cost of your Christmas *marrons*, but gives you a festive addition to your party shelf besides, for occasions when something extra special is called for.

LEBKUCHEN

These are particularly the children's Christmas delicacy, and therefore doubly enjoyed by nostalgic adults. Really, you should bake them tomorrow, for they are barely edible when fresh, giving no quarter to the human jaw. But kept for a month or so in tightly closed tins, they acquire a consistency all their own. Beat a pound of brown sugar into four eggs with half a nutmeg grated, a tablespoon of ground cinnamon, a teaspoon of ground cloves, half a teaspoon of ground mace and perhaps a quarter pound each of blanched almonds and citron, both chopped fine. Add a teaspoonful of baking soda dissolved in a very little hot water and then just enough flour to bind into a dough that will roll well. Cut into fanciful shapes—men, animals, trees, houses—put into buttered or floured tins and let stand twenty-four hours. Brush with sweetened water and bake in a moderate oven twenty minutes to half an hour. Decorate with white confectioner's frosting.

Plum pudding is another thing that improves with age. The English prepare it either in muslin (*Continued on page* 103)

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

8 pages of GIFTS grouped according to tastes



The easiest way to buy Christmas presents is to go out and buy something you'd like to have yourself, but the results are unhappy. To the lady who adores cooking, you give an expensive pair of skis that you can hardly bear to part with. To the man with a passion for first editions goes a box of playing cards. As a more logical approach HOUSE BEAUTIFUL shows you a portfolio of presents picked with the propensities of the recipient firmly in mind. For the sportsman, sports gear; for the bon vivant, decanters. Each gift in its way symbolizes others. It is shown not for itself alone, but for the whole classification which it suggests. Ashtrays are a shorthand way of putting you in mind of all smokers' things. In eight pages, we run the gamut of Christmas, starting off with children's things. Christmas is for children. Do you remember that bare-foot dawn reconnaissance you used to make Christmas morning to get a forbidden preview of stockings nobby with wonderful surprises? The thrill of that moment is inherent in all the things you see in the picture on this page, from the beguiling shaggy dog to the smart child-size automobile.

because they believe in Santa Claus . . .

Descriptions of these presents and stores where you can buy them listed on page 106

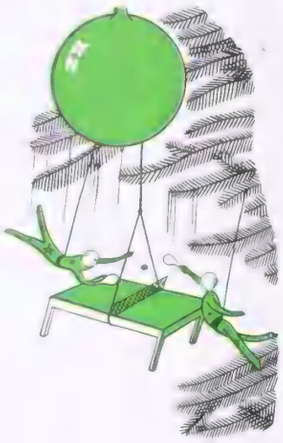


because they like . . .



to play games

Games have become increasingly witty. You have to have speed and nerve to win at ping pong, a Napoleonic gift for strategy to score at contract and the patience of Job to play the crystals-in-a-cross game. Game minded people are always hungry for new games. What's more, it has become a social necessity to be good at them. For dyed-in-the-wool hostesses have discovered that they are invaluable for making large and heterogeneous groups of guests unbend. Here are new games and old for gifts.



to be outdoors

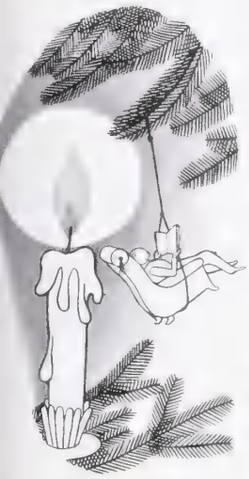
The gear you take with you skiing or sailing or fishing can make your trip. Sportsmen and women are feverishly pleased with equipment for their favorite weaknesses, be it badminton or lion-stalking on the veldt. Woolen mittens, binoculars or a barometer are gifts which will go on and on making your outdoor friend happy. This sort of thing wants to be practical, sturdy and matter-of-fact. A raincoat kit to a quail-shooter will spell a perfect Christmas, as will a pair of bird guns.





Descriptions of these presents and stores where you can buy them listed on page 106

because they like . . .



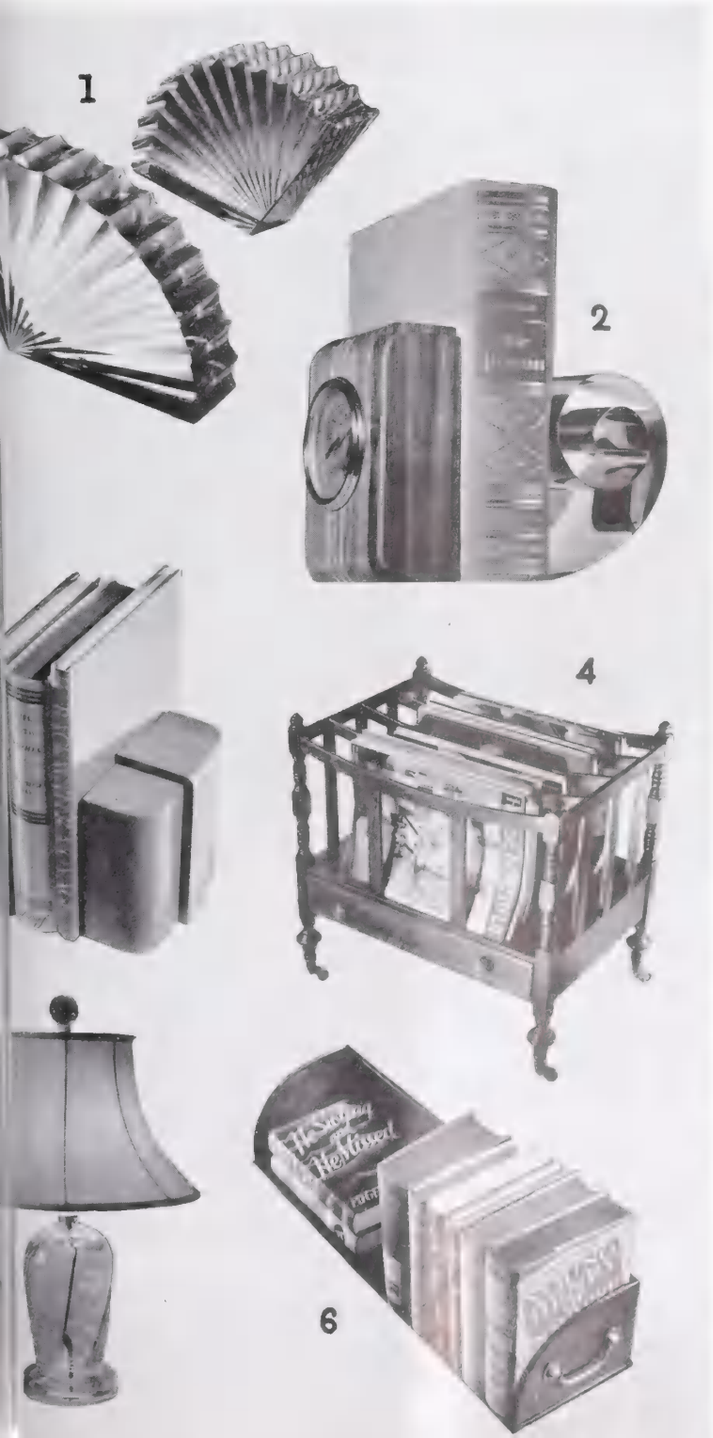
to read

Here is your chance to be extravagant in your favorite book store. To buy magazine subscriptions in bulk. To choose a reading lamp that shines like a good deed in a naughty world. To find entrancing bookends in leather or crystal, and a voluminous sort of magazine rack called a Canterbury. To buy a reading rack for the bath and a reading rack for the bed. Finally, to be very grand and buy a vast leather chair, cushy, irresistible, designed for sinking deep down into.



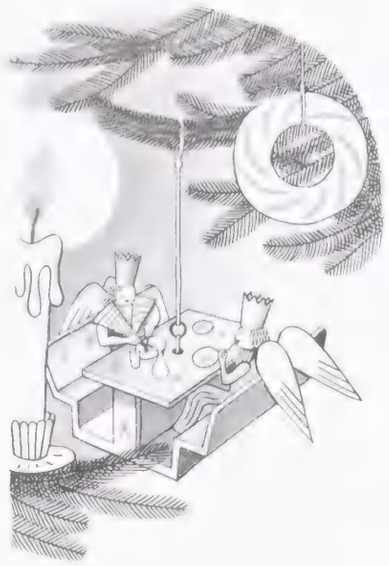
to write

Nor does it much matter whether they turn out prize-winning novels or little notes, they need clocks to tear them from their desks at lunch and dinner time, capacious ink wells, well-shaded lamps and stacks of blotters. Notepaper, smooth as cream, shiny pen points, desk sets and diaries are to them what food and drink are to most of us. Or for some, typewriters and all the things that go with them, from shiny carbons to red and blue ribbons. Be sure to include a dictionary.





because they like . . .

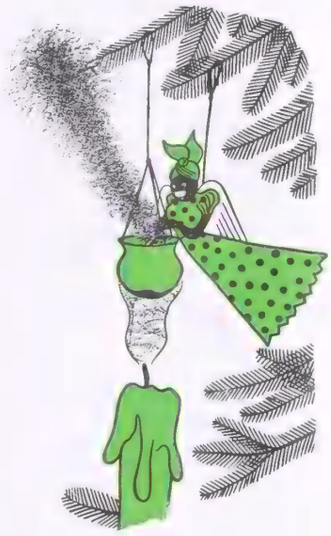


to entertain

There are still, in a world of ready-made entertaining, women to whom the greatest happiness is in exquisite appointments. The presents for them are inevitable. First of all silver, splendid and enduring. Then glass and crystal which lighten a beautiful table, reflecting all that goes on there in clear facets. Then fine-woven, aristocratic linens and damasks. Then china, traditional and new. Then as a final fillip, decorative accessories, the leaven in the house. Each year designers show their endless ingenuity reviving old designs in new versions, creating originals with the sleek modern line. Working in silver, for instance, they present us with pieces so simple that they are classic, or decorated richly. You will know which sort to pick for your friend the hostess, which style is her style. Keep her dinner table and her house in mind and you will know whether to buy Colonial, Georgian or 1937 New York. The remarkable thing about the shops where you go is that they have an endless selection for you.

Descriptions of these presents and store where you can buy them listed on page 10

because they like . . .



to cook

A good cook is an artist. She is so proud of her artistry that a present for her kitchen means more to her than sables. Moreover, your friends who cook either from necessity or pure love of it like to work in a kitchen which runs as smoothly as a turbine engine. They are not willing to drudge. They want stacks of electrical equipment, from waffle irons to hot plates. They want everything to be pleasing to the eye, too, their cupboards shining with aluminum and brass and copper set off against stout brown peasant earthenware. The very best modern designers are working to turn out such things as the streamlined paring knives below. The metals, glass and colored plastics in which they work are a joy to the eye and give every indication of being long-lived. These things, with their sleek surfaces, are child's play to keep clean. The things in the picture below are new and exciting, but they are only a cross-section of what you will find for the friend who glories in her good cooking.



because they like . . .

to go places



ictims of wanderlust will cherish can-
s bags, light as a feather, strong
steel, things which fold up into neat
ses, a ticket to almost anywhere and
l gifts which are of fine strong leather.

the flowing bowl

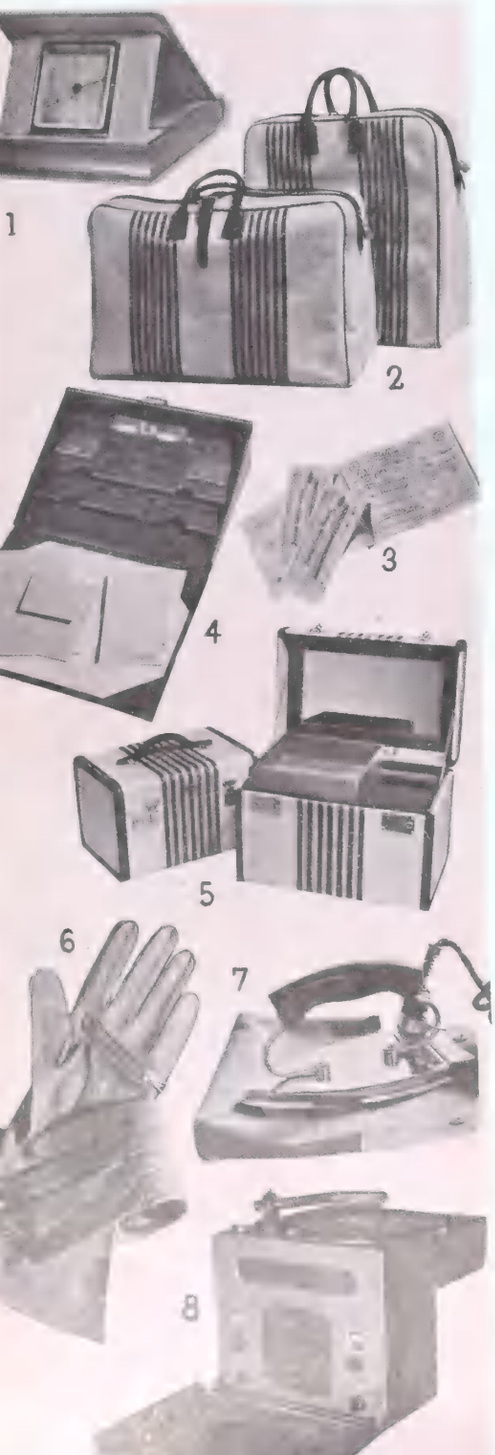


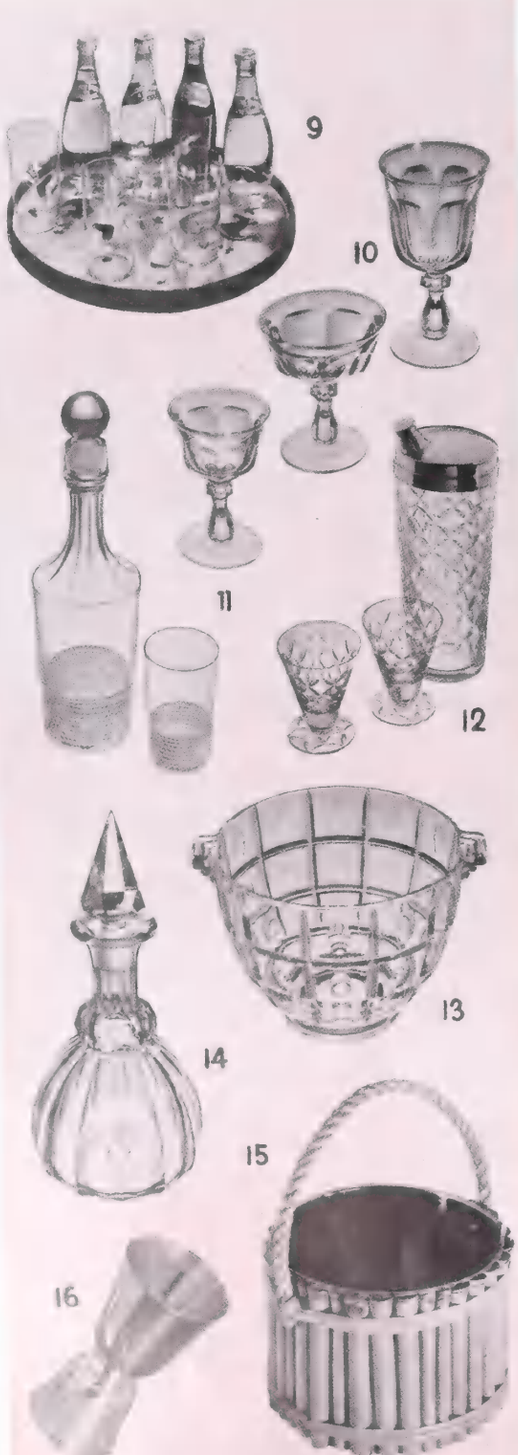
The shine of crystal for them. Massive decanters and thin glasses, ice buckets and jiggers, a recipe for a new canapé and a bottle of wine, to be opened on Christmas day when the turkey's carved.

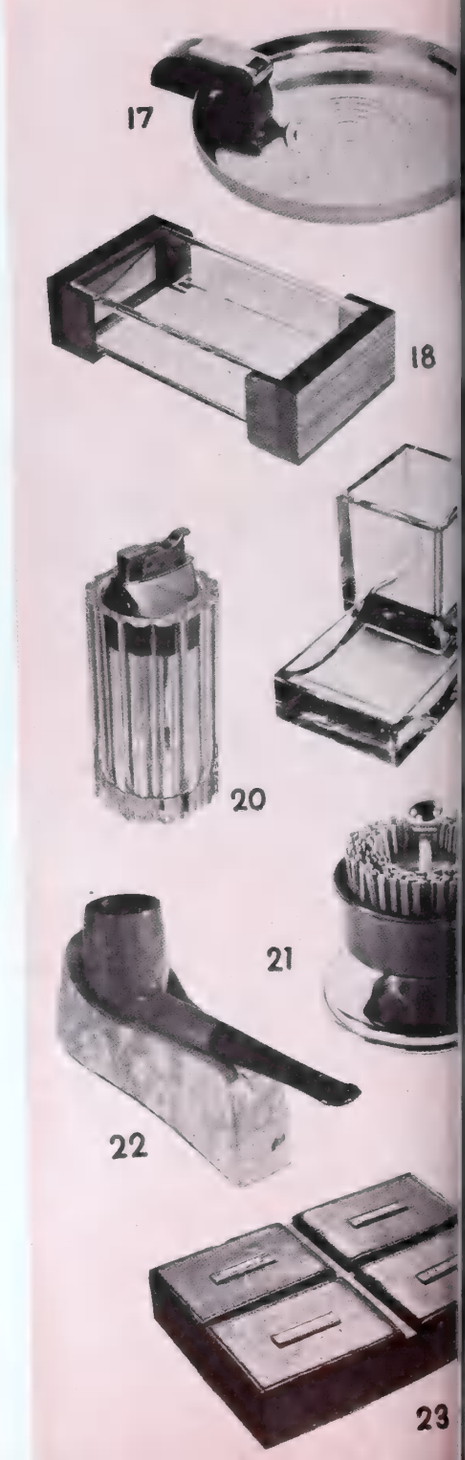
to smoke



A man with a pipe in hand is sure
be a happy man. For him buy the l
tobacco, an oil silk pouch, a ta
lighter. For his wife a crystal
arette box and a hundred cigaret







Descriptions of these presents and stores where you can buy them listed on page 106

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

because they have . . .



their pet hobbies

And who hasn't, these days? We take our leisure very earnestly. We build darkrooms and print pictures. We fit up our basements into hobby rooms and carpenter and paint and sew. We garden indoors in boxes around the sun porch. We study the oriental technique of arranging flowers on the heaven, earth and nether region principle. We raise esoteric breeds of dogs. Presents for hobby riders are infinite. Have petit point panels specially designed which commemorate some family event. Or a whole series made of the Teniel Alice in Wonderland characters. Buy a wonderful light meter for the taker of pictures. Or a set of paints for the incipient artist. You may even promote a brand new hobby and turn a formerly disinterested friend into a fanatic collector of miniature furniture or English gramophone records or international cook books. This sort of thing is especial fun because you can pursue the collection, year after year, adding a pearl to the hobby as each Christmas or birthday rolls around. It takes all strain out of future present finding, goes on ad infinitum.



because they like . . .



to keep up appearances

Feminine instinct number one is to look beautiful. All the experts on beauty join in the admission that the basis of beauty is health and relaxation. For the beautiful woman, then, the most telling present will be the softest, smoothest percale sheets, the softest eiderdowns. A final necessary adjunct to the nap before the party is a clock to tell her when to rise and shine. For her dressing table she will want perfectly shaded lamps which cast a becoming glow, a worthy silver dresser set and slews of magnificent fat bottles and jars in which to store her mysterious cosmetics and perfumes. Anything which serves to make her room more sympathetic, feminine and alluring will set the stage for her activities. Men, too, have their vanities, and for them there are shaving and bathing sets perfumed with the clear, sweet smell of English lavender. And don't think for a minute that men don't revel in all the appointments which turn bedrooms into bowers of luxury. The manlier the man, the greater his weakness for comfort in his bedroom —for silver dresser sets and percale sheets and fat bottles and soft lights and for such amenities.



Mrs. Frank F. Merriam WIFE OF THE GOVERNOR OF CALIFORNIA

DOES A FORMAL TABLE WITH THE NEW GORHAM STERLING

"Governor's Lady"





PERHAPS nowhere will you find table settings as consistently beautiful and distinctive as in America's Executive Mansions. So, naturally, the silver is "Governor's Lady"—a marvel of the silversmith's craft in its perfect balance and flowing grace of line.

Make *your* table lovely with it . . . Give it to *particular* brides. Start now to lay up for yourself and your children's children this treasure in silver. At your leading jeweler's. He will give you illustrated price lists—or write The Gorham Company, Providence, Rhode Island . . . since 1831.

Sponsored by the First Ladies of TEXAS • OHIO • CALIFORNIA • LOUISIANA • VIRGINIA



Connoisseurs' delight

The people other people observe (and copy) are careful in their preferences. And naturally they were the first to appreciate that there really is a big difference in tomato juice. They agree that Campbell's is the one with the true fresh-tomato flavor. So it is not surprising that . . .

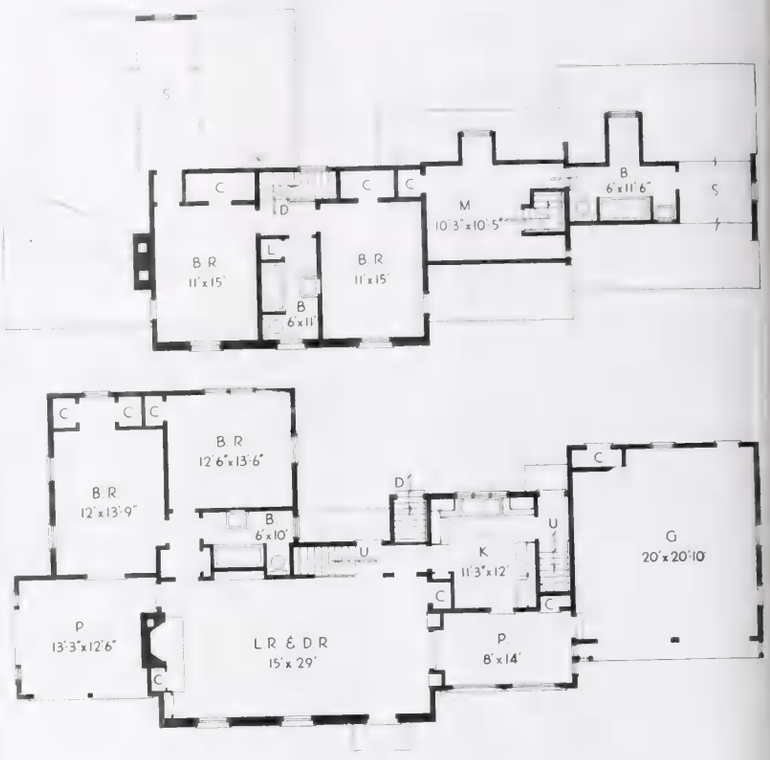
CAMPBELL'S IS AMERICA'S LARGEST-SELLING TOMATO JUICE



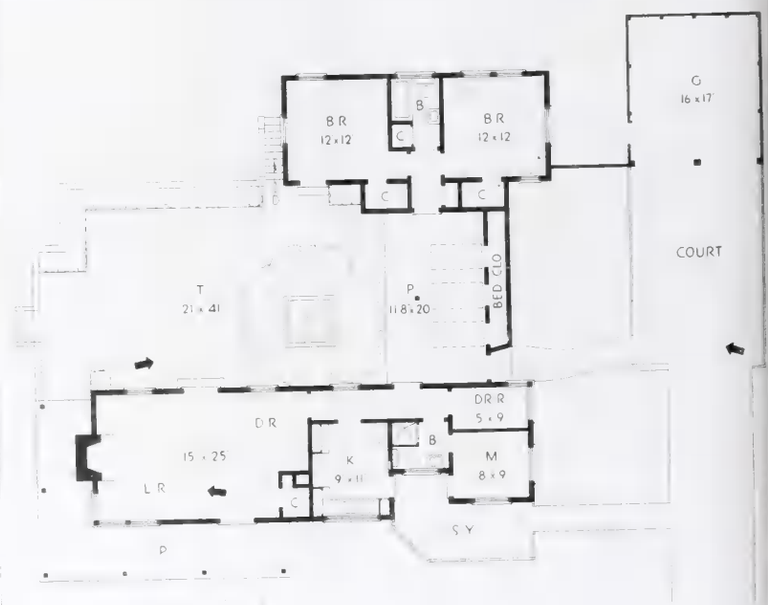
You can taste the difference

EAST COAST . . . WEST COAST . . .

Plans of the houses described on pages 66 and 67



Above, the first and second floor plans of the house at West Harwich, Massachusetts, pictured and described on page 66. Below, the California ranch house, shown on page 67, a rambling one-floor plan



WORKING WITH YOUR DECORATOR

Continued From Page 51

unshrinkable glass curtains shrink, it is up to the decorator to get satisfaction for you, and he will. His reputation is at stake. If you buy without him, you have no recourse to any restitution after the deal is complete. That is another reason for a decorator.

It is, of course, not easy to know to which decorator to go. A great many women choose decorators, as they choose dresses, because they see a room they like. It sounds haphazard, but, oddly enough, it generally works out very well indeed. Versatile as the best decorators are, they still become specialized, despite themselves, in some particular sort of decoration. So if you see a lovely Regency room and your hostess tells you it is by Mr. So-and-so (women are proud to tell who their decorators

(*Continued on page* 89)


The Chelsea Design
TODAY revives the custom of giving handsome plate at Christmas. For elegance is again the mode...the hostess proudly sets forth gleaming candlesticks, centerpieces, platters and service dishes. Make your gift Community Plate service ware, renowned for its quality, its design. Choose the graceful Chelsea or one of four other designs, wherever fine silverware is sold. Individual pieces and sets, from a single candlestick to a complete tea service, from $7.50 to $99.50.
COMMUNITY PLATE
Leadership in Design Authority

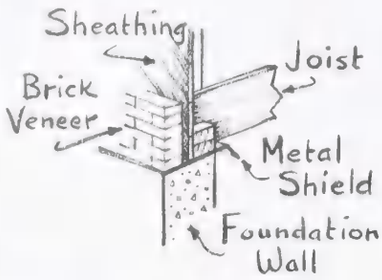
? ?

PLEASE TELL ME

Each month building problems which vex home owners are answered in this Readers' Service Department

? TERMITE-PROOFING

We are building a brick veneer house near New York City. Do we need to take any precautions against termites?



A. Most decidedly. In and around New York, termites constitute a serious problem. In the first place, for the "sill" and ground floor joists, you should select termite-proof lumber; that is, lumber which has been saturated with chemicals that termites do not find attractive as a diet. Secondly, the foundation wall should be topped by a sheet metal shield, in order that termites will not have too easy access to the wood portions of the structure. This metal shield should project out beyond the foundation wall a total of 4″, the last 2″ being bent down at a sharp angle. The termites will discover that your lumber is hard to reach, and not exactly satisfying after all.

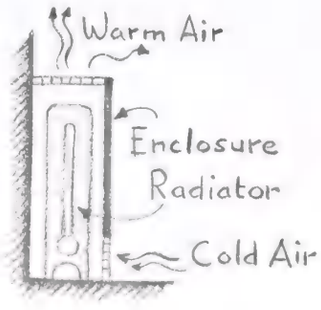
? GARAGE INTERIOR

When our house was built, a year ago, we did nothing about the interior of the garage. Can you suggest something that would not be too expensive? The walls are of dark red brick.

A. A method which enjoys well-deserved popularity is to whitewash the walls. It has the undeniable advantages of being the brightest, cheapest, most easily applied and most easily renewed treatment for a brick wall. Garages, unfortunately, are seldom as pleasant and cheery as we could wish: an annual coat of whitewash will do much to make yours neat and attractive.

? RADIATOR ENCLOSURES

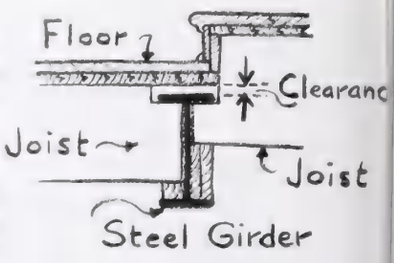
We would like to place enclosures over our radiators, but we are afraid that this will cut down the amount of radiation which we get, and that isn't any too much. Would you say that an enclosure which is all grille, top, front and sides, would be best?



A. No, we would not say so. The all-grille type of enclosure, such as you describe, cuts heat delivery from radiators an average of 5%, according to tests. (The grilles themselves differ in efficiency according to pattern.) Other types, known as "convectors," actually increase heat delivery by intensifying flue action. Cool air is drawn into the opening at the bottom by the rising warm air within the enclosure. With grilles, the convector enclosure increases the efficiency of the radiator 5%; with the grilles removed, the increase is 10%. Much depends, of course, on the accurate calculation of the proportion between the openings

? CHANGE IN FLOOR LEVEL

There is a sunken living room in the house we are building. At the point where the level changes, the joists are to rest on a steel girder. It occurs to me, though, that such a connection cannot be very good, because while the wood joists are sure to shrink some, the steel will not. How can this be solved?



A. First of all, you should use well-seasoned lumber, so that shrinkage will be at a minimum. Secondly, set the members with the tops of the lower level of joists at least one-half inch above the top of the steel girder. This half inch of clearance allows a certain amoun of shrinkage to take place without causing any distortion in the flooring; in fact, there will be no visible consequences at all.

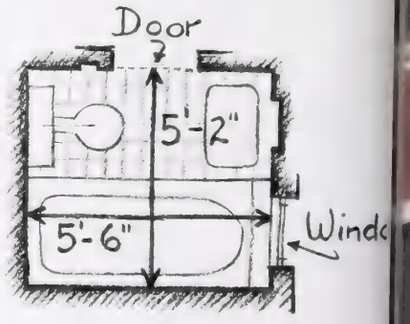
? SIZE OF REFRIGERATOR

How can we tell the proper size of refrigerator to buy for our new home? There are five of us in the family.

A. Most authorities agree that the correct size of a refrigerator may be estimated by figuring on two cubic feet of storage space for each person normally served. However, if you expect to do a great deal of entertaining, you will do well to raise this to three cubic feet. Thus, you will not only take care of the guest question, but also provide extra space for your family requirements.

? SMALL BATHROOM

What is the smallest size for a complete bathroom? By complete, I mean containing water closet, lavatory and bath tub. What kind of paint should be used for the walls and ceiling?



A. Arranged as shown in the accompanying sketch, the three fixtures you mention may be installed in a room 5′ 2″ by 5′ 6″. Of course, smaller fixtures are available, but they are hardly satisfactory for average use. The tub is 5′; the lavatory is china, measuring 24″ by 20″; the water closet is of the syphon-jet type, extending out from the wall 2′ 2″. This set-up, as you can see, requires that the door swing out, which you may or may not find objectionable, depending upon the conditions of your plan. As to paint—use nothing less rugged than a heavy oil point or enamel. Moisture and steam play havoc with more fragile paints. But why not make your bathroom a more comfortable size? You'll always feel cramped if it's minimum.

? REFINISHING A FLOOR

We have a living room floor of lovely wide pine boards, but it is quite old now. The soft wood has worn away, leaving ridges of hard wood. Must the floor be taken up, or can a new one be laid directly over it?

A. Floors are generally laid so that the boards run in the same direction as the longer side of the room. The sub-floor is laid parallel to the short side of the room, so that the boards of the finish floor are at right angles with those of the sub-floor. Sometimes the sub-floor is laid diagonally, allowing greater freedom in the pattern of the finish floor, with the same ease of nailing. If you lay a new floor directly over the present one, therefore, the boards will go across the short dimension of the room; and we doubt whether you will like the effect. Besides, there will be some complications in connection with the base board and the bottoms of the door trim. But are you sure the present floor is hopeless? With a thorough scraping, grinding and sanding down, followed by a bleaching and refinishing, you may find you don't really need a new floor.

Glistening Mirrors

RADIATE CHEER AND GOOD TASTE



Attractive games room in a Tower Suite at the Waldorf-Astoria Hotel, New York City.

For the hostess, mirrors create a distinctive atmosphere. Smartly modern, ample mirrors extend a brilliant welcome to guests and contribute much to their pleasure on all occasions. Intriguing illusions of spaciousness lend enchantment to the mirrored scene . . . bright reflections of color and light stimulate an air of friendliness, inspire a joyful and festive spirit. In countless ways, clear and colored mirrors can make your home a more delightful place in which to live and receive your friends. Your interior decorator can offer many worth-while suggestions. Any L·O·F Glass Distributor will be glad to cooperate. Libbey·Owens·Ford Glass Company, Toledo, O.

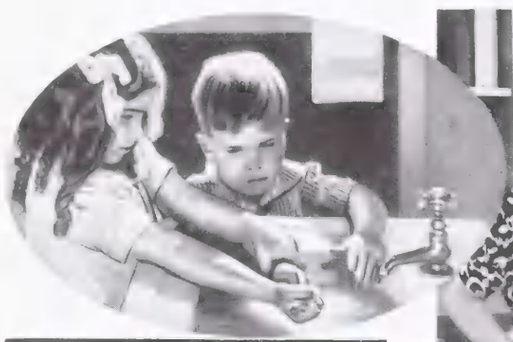
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HB-

GAS IS YOUR QUICK, CLEAN, ECONOMICAL SERVANT

WORKING WITH YOUR DECORATOR

CONTINUED FROM PAGE 84

are; you never hear one saying, "Oh, just a little man down the street") you are well advised to go and have a talk with Mr. So-and-so. If, at the first meeting you find that Mr. So-and-so is indeed a master of Regency, but that he rubs you the wrong way to a point you hadn't conceived possible, say good day to him and go out of that shop forever. For a decorator and a decoratee must, for many weeks or months, see a great deal of each other, and often speak together of intimate things. So, for the sake of an ultimate success, choose one to whom you can talk freely, without rancor.

Another way to pick your decorator is through what is called a consulting decorator. Up to now the consulting decorator has charged a regular fee. But one New York decorator has developed and is putting into practice, with marked success, a scheme whereby she acts as a consulting decorator whose fee comes from the second decorator in the picture. She takes her client, who wants, let us say, an early American bedroom, to that decorator whom she knows to be a master of early American. Nor does she here bid her client farewell. She stands in, in an advisory capacity, until such time as she is satisfied that her client is well served in all her wants and needs. Through this system, the client is doubly guarded against errors and for this she pays no more than if she simply took her chances. If the client gets fun out of doing her own shopping, she may engage a consulting decorator by the day or hour to advise her.

Once you have decided on your decorator, it is a major part of the decorator's duty toward you as his client that he should not at any time leave you in the dark as to the ultimate effect of the room he is making for you. To this end he submits not only floor plans showing how the furniture is to be placed, but also drawings which will visualize the whole scheme. That is, perspective drawings showing the complete room from various angles, and elevations of the four walls. Of course, as the room comes into actual being, certain of these plans will be altered, and so the room grows, but the general plan is mapped as skillfully as a general's campaign of battle. There is very little guesswork to it.

Finally, not only are good decorators to be found in their own establishments, but in recent years department stores all over the country with large and progressive furniture departments have installed capable decorators. It is a matter of personal choice whether you prefer to go to the small individualized establishment or to the large emporium. This is a matter in which you will have to take your own course of action, remembering, of course, that in either place, if the decorator has a personality unsympathetic to yours, you will come a cropper sooner or later.

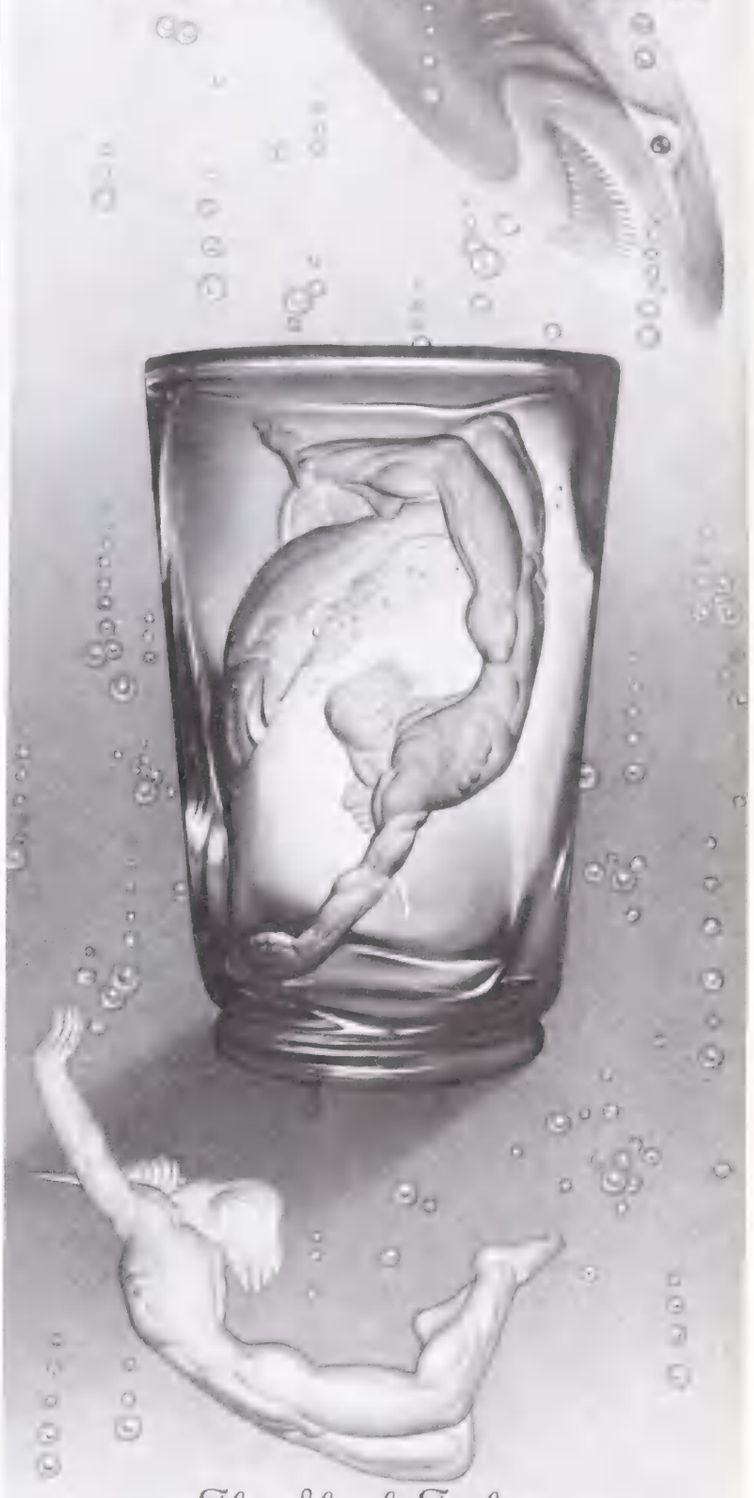
If there is any doubt in your mind as to the seriousness of the training involved in the making of a decorator, look through the prospectus of the New York School of Fine and Applied Art. This is an outstanding school and has produced many of the country's leading decorators and designers. The course takes three years, with postgraduate courses available in its French and Italian branches. The school's director, Mr. C. Hamilton Preston, himself an architect, treats architecture as the skeleton to which all other elements of decoration adhere. In the first year furniture design, principles of form and color, drawing and historical research are also included. The second year centers on historic styles and their adaptations, details of architecture, decoration and furnishings. The third year emphasizes study of the more scholarly and difficult of the styles, leads into work with modern rooms, including designing and construction of furniture models made to scale.

It is not our contention that the New York School or any other can make a good decorator. The good decorator is born, not made. He is something more than a conscientious craftsman. He has flair, which may even amount to genius. But the point we do want most emphatically to make is that all the talent in the world, unless it is thoroughly grounded, either at school or in some other way, is of very little value.

The moral of the story is this: Have a decorator. Open your heart to him. Trust him to give you his best. His best is very good indeed if he is a good decorator. Thus inevitably you will find yourself living in a room which fulfills all your standards of graciousness and charm and practicability.

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Please tell me ABOUT DECORATION

by OTTILIE HEUER

? COLLEGE GIRL'S ROOM

What would you suggest as a color scheme for a college girl's room at home which is not only a bedroom but a study and sitting room as well? There is a small fireplace at one end of the room with two large windows facing south.

A. Walls of pale dusty blue, upholstery in blue, white and rose rough-textured fabrics; and perhaps pink and blue flowered chintz for draperies. The rugs might be sand color, and the fireplace pickled pine.

? FLOWER PRINTS

Do you think flower prints are appropriate to hang in a dining room? I have a lovely collection and feel they are too fine to relegate to an upstairs room where they will be unimportant.

A. One of the New York decorators framed several flower prints in green frames and hung them in groups of eight on a plain off-white wall of a dining room. The result was most attractive.

? FABRIC ON WALLS

For some time I have been considering covering the walls of my little boy's room with a plaid gingham. Will you tell me whether an ordinary paper-hanger can apply it and whether it can be treated to make it washable?

A. Fabric is very difficult to apply to a wall and requires a highly skilled person to do it. In most instances it is stretched and nailed on, rather than pasted. You might be interested in a comparatively new wall paper that one manufacturer has which looks exactly the same as gingham but is washable.

? FURNITURE ARRANGEMENT

I am enclosing a sketch of the floor plan of my room in the hope that you will offer suggestions for placing the furniture more attractively. Is it [illegible] to have sofas and chairs placed at angles in a room?

A. From your floor plan it is easy to see why you are not pleased with the present arrangement of your furniture. The fact that your sofa is at an angle at one end of the room and the two large chairs at another angle tends to give an uneasy, restless appearance. If you put the sofa straight along the wall opposite the fireplace and place the two chairs so as to follow the lines of one of the other walls you would probably find an improvement immediately. Place end tables straight, at the sides of chairs or sofa, and arrange your appointments so that your lamps and accessories are conveniently located for each chair. In arranging furniture, comfort and convenience are more important than anything else. They can be obtained through careful planning of conversational groups, reading accommodations and the elimination of disturbing angles, such as turned rugs, chairs and sofas. Rugs should always follow the lines of a room.

? GLASSWARE

What type of glassware would you suggest using with my china, which is a reproduction of an old pattern of English ware? It has a dark blue all-over pattern on a white ground. I was considering dark blue glassware. Is this still smart?

A. Colored glassware will not only detract from the color of your china but it is not nearly as smart today as clear crystal. I should suggest that you use instead a fine reproduction of Waterford glassware. You can buy this in either finely cut crystal or inexpensive pressed glass.

? REFURBISHING AN OLD TRAY

I have been asked to do over an old black tin tray for a friend of mine. It was evidently stenciled in gilt, but I can make it just as modern as I like. Can you give me information as to the exact process to use?

A. The background of old trays was usually baked on. The best substitute is to use a good quality couch enamel brushed on smoothly. The decoration should be painted on with Japan quick-drying colors, using turpentine as a thinner as needed. If a stencil is used, use a stubby stencil brush; if not, a plain stiff oil paint brush. If gold is desired, use a good quality fine bronze powder, and paint on the design with this. This will give a better effect than mixing the powder with the liquid before using. The tray should be finished with a coat of good spar varnish to protect the painting.

? VENETIAN

I have six old light green Venetian chairs upholstered in green satin. They seem hideously ornate to me and out of keeping in their present surroundings. Could I strip them of all their paint? Then they would match my dining room table, which is of bleached wood. The walls of the dining room are painted light gray.

A. It probably would be possible to strip your chairs, but since Venetian furniture of the type you describe is a high spot in decoration today, it would be a pity. Re-upholster the chairs in coral satin and I am certain you will be amazed at how fresh and smart they look. The gray walls will make a perfect background. You might even introduce the coral again into your draperies. You will be immensely proud of the result.

? KITCHEN CURTAINS

It seems to me that almost all pictures of kitchens nowadays have no curtains hung at the windows. Is it incorrect to have kitchen curtains?

A. No! But the use of Venetian blinds in the kitchen has become so popular that people often feel it unnecessary to use curtains as well. Venetian blinds have obvious advantages from the standpoint of cleanliness, but I do feel that in certain kitchens either crisp sheer white curtains or linen ones (both of which can be laundered easily) are a great asset to the decorating scheme.

EXCITING

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1. Chatham Water Pitcher, $5.

2. Claridge Ice Bucket Set, $5.

3. Tropical Flower Holder, $4.

4. Trio Tray Set Tray, $1.50 Set, $2.

5. Thermometer Book Scroll, $5

6. Cheese Server, $1.50.

7. Silent Butler, $3.

8. Empire Cocktail Set Shaker, $6. Cups, $.75 each.

9. Sugar and Creamer Set, $4.

10. Thermo-Metal Ash Tray, $2.

1. **Chatham Water Pitcher**—Tall, graceful, easy to pour. Holds 2 quarts. Polished chromium finish. 9″ high. No. 142. $5.

2. **Claridge Ice Bucket**—Also used for cooling bottles. Solid brass, with chromium finish. Handle and tongs solid bronze. Depression in handle holds tongs. Bucket 12″ high; 5¾″ in diameter. Tongs, 8-3/16″ long. No. 725. Set $5.

3. **Tropical Flower Holder**—Complete with bracket and adjustable chain. Sparkling chromium and warm ivory Catalin. Bowl 6⅛″ in diameter. No. F-30. $4.

4. **Trio Tray Set**—Heavy chromium-plated 10-inch tray with beautifully decorated 3-compartment glass dish, 7⅜″ in diameter. Has many uses, together or separately. No. 7502, tray, $1.50. No. 7503, set, $2.

5. **Thermometer Book Scroll**—Latest addition to the Revere Book Scroll group. Double-duty gift. Chromium-plated scroll expands to hold several books. Highly accurate Weston thermometer is set in block of solid walnut inlaid with cherry. Instrument dial finished in simulated gold. 5″ high. No. 274. $5.

6. **Cheese Server**—Cheese board in maple, with the edge in simulated walnut. Solid brass dome finished in lustrous chromium with solid walnut knob. Board 6½″, dome 6″ in diameter. No. 210. $1.50.

7. **Silent Butler**—The smart way out for ashes, cigarette ends and crumbs. Sparkling chromium finish with beautifully grained walnut handle and knob. 10⅝″ long. No. 140. $3.

8. **Empire Cocktail Set**—Simple, modern design in bright chromium finish with white Catalin. Unbreakable cups have white Catalin bases. Shaker holds 1 quart; cups 3 ounces. No. 7030, shaker only. $6. No. 7031, cups, $.75 each.

9. **Sugar and Creamer Set** Bright chromium outside, satin finish inside, with ivory Catalin handles. Sugar and creamer 3″, tray 8⅛″ in diameter. No. 799, set, $4.

10. **Thermo-Metal Ash Tray**—No more burned table tops. Heat of cigarette causes spring to dump butt safely into tray. Solid brass, chromium finish. 6″ diameter, 1⅛″ high. No. 112. $2.

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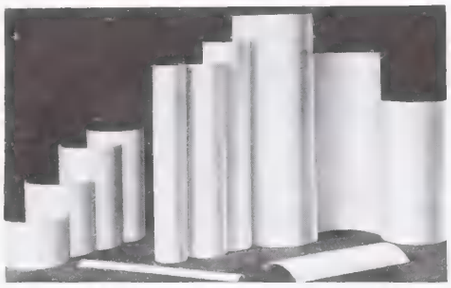
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Earmarked FOR HOME BUILDERS

NEWS OF NEW BUILDING MATERIALS, PRODUCTS, METHODS; NOTES ABOUT NEW BOOKS AND NEW IDEAS

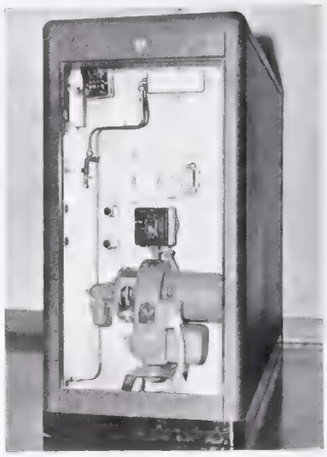
WALLS have come in for much attention these last few years, whether as vast canvases in public buildings on which mushroom muralists can exercise their personal demons in gesso and tempera, or those normal areas in our homes which enclose our rooms. And for these, synthetic substances of one sort or another have come steadily to the fore. Wall board (call it insulation or what you will) is not new, of course, but many of the decorative forms in which it is available are distinctly new. Moldings, panels, battens, applied ornaments—all have been and are being offered by many companies. Now the Certain-teed Company announces curved sections in its famous Beaver Board line. The new forms, illustrated at the left in a photograph which has striking composition in itself, are called, generically, Beaver Bent Board. The half-circle curves come 6", 12", 18" or 24" in diameter and 8 feet long. These curved sections can be used in a great variety of ways, and may be joined to flat panels by an ingenious plaster coupling. You can readily visualize the possibility of these new curves for the finishing of modern rooms, basement game rooms, attic rooms and the like—especially in connection with the equally new flat panels which come in combinations of colors on faces and reverse sides (Colo Board) or the panels with pebbled aluminum surface (Peb-Met). These also come in curved sections.



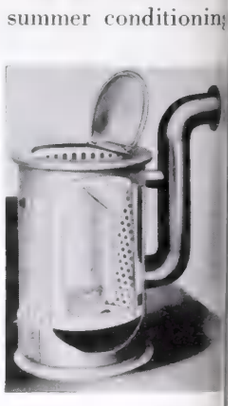
NO PRODUCTS, the two items we mention next, but capable of having much to do with products: The first is a book, "Air Conditioning in the Home" (The Industrial Press, $3). It is subtitled "a treatise for engineers, architects and home owners." And while it is admittedly technical in its detail, there are chapters in it which the intelligent householder will find invaluable if he wishes to know the subject. The second collateral item is the announcement by the Metropolitan Museum of Art in New York City of a series of four lectures on American Small House Design. Magazines and publication dates being what they are, we reach our readers just in time to present the date of the fourth one: Sunday, November 28, 3 P.M. The subject: "Modern Types of Small Houses." The speaker: Walter Gropius, now professor of Architecture at Harvard, formerly one of the great figures in his profession in Germany.

HEAT continues to be a headline in the building news as winter tightens its grip upon us. And among the new units which are constantly appearing on the horizon are two which are illustrated in the pair of photographs just below. The first one, being patted by its designer, is a new small oil furnace just developed by the air conditioning department of General Electric. The unit is destined especially to serve small houses where space in the basement is at a premium, or where no basement at all is available and space upstairs is even harder to come by. With basements gradually disappearing as structural features in many present-day homes, compactness and completely automatic control of heating and air-conditioning plants are factors of ever-increasing importance. This model (for either steam or hot water systems) will provide between 150 and 300 gallons of domestic hot water per day, depending on the size and location of the storage tank. [Speaking of General Electric, we bracket right here an announcement of a new electric blanket. It is just what you think it is, and furthermore there is a little control switch which you tuck under your pillow. In the way of warmth, what you want you get. The thing is waterproof and foolproof, and may be had in practical hospital dress or a fine-looking best-bedroom design.] But to get back to air conditioning: the other photograph at left shows a member of the new 1938 line of Chrysler Airtemp heating-conditioning units. This one is for home of smaller size, is self-contained to the point of monasticism. The front panel has been removed and the view arranged to show the innards to best advantage. It is unnecessary, in this day, to say that the unit is automatic. It may be had with either oil burners or automatic gas firing equipment. The plant does not include refrigeration or dehumidifying equipment for summer conditioning.





GARBAGE, to come right out with it, is a major bane of the average housewife's existence. No matter how often the city fathers may send their minions around with the disposal crew, garbage is a nuisance. There are incinerators, and very good ones, too, which have been available for a long time. Some are fully automatic, some take care of themselves once a match has been properly applied. But the best of them are either expensive (relatively, of course) or require real attention to keep in good operation. Here is an inexpensive one, simply but strongly built, just introduced by the Renown Stove Company. It is called the Cinator, and may be installed as a semi-portable or essentially in-built affair. It is fired by the burnable rubbish which is put in it along with the garbage, and will, according to the manufacturer, really work. The cut-away photograph shows, to those who understand such things, the arrangement of flues and baffles which make its operation certain and dependable. Cut out of the background of the illustration was a washer and a laundry tray, which would have suggested one place where the Cinator might be installed.





When the

CHICKERING

Sings

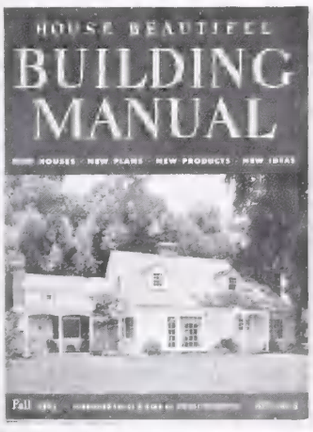
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871. GEORG JENSEN. CHRISTMAS 1937. A title, this which needs little explanation. Any one who knows Jensen silver and Jensen craftsmanship can guess at the variety and quality of this booklet. Silver, crystal, porcelain, linen, jewelry—write GEORG JENSEN, 667 FIFTH AVE., NEW YORK CITY.

872. GIFTS. 1938. In this case the gifts are largely of copper, brass or chromium—or combinations of them. There are two catalogues, a big one and a little one, each profusely illustrated. Modern designers and craftsmen have done wonders with these tried and true metals. There is not a poor design in the lot. REVERE COPPER & BRASS, INC., HB-3, ROME, N. Y.

873. CHRISTMAS CARDS AND GIFTS is so crammed with ideas and illustrations that it will keep you up nights trying to select the things you must have to take you through the Christmas season in proper fashion. There is not even the remotest chance of our suggesting the wide range of choices. DANIEL LOW & CO., HB-12, SALEM, MASS.

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875. HOW TO BE A SUCCESSFUL HOSTESS. (10¢). Every woman would like to know more about successful entertaining. Hints have been compiled into an exciting booklet that is well illustrated with stunning pictures of table settings for all occasions. REED & BARTON, SILVERSMITHS, HB-12, TAUNTON, MASS.

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877. SMART TABLE TALK. This little pamphlet gives four very smart table settings as well as an excellent list of "do's and don'ts" when entertaining. One section is devoted to the fundamental rules for setting the table. TOWLE SILVERSMITHS, DEPT. M-12, NEWBURYPORT, MASS.

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881. ORREFORS is a name to conjure with in the realm of glass. Those who know this glass already don't need to be told about its unique beauty. Those who don't should write for this small booklet which illustrates some of the Orrefors pieces, many of them by Simon Gate and Edvard Hald. Gifts start as low as $2.50. A. J. VAN DUGTEREN & SONS, INC., 1107 BROADWAY, NEW YORK CITY.

882. ONLY STERLING IS CORRECT tells the story of sterling, advises about the care of sterling and gives many helpful hints to hostesses. Not only does it advise about the correct use of silver but it tells about china and glassware too. Full size printed reproductions of patterns will be sent for 10¢. WATSON CO., 1107 WATSON PK., ATTLEBORO, MASS.

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890. HOW TO GET YOUR BEAUTY SLEEP is Madame Sylvia's advice from Hollywood as to the best way of avoiding sheep counting at bed time. That bed linens as well as relaxing exercises are involved is proved by the

(Continued on page 102)

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As Shown on Pages 58 and 59

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No. 1. *Paul Hanson modern glass lamp:* Barker Bros., Los Angeles, Cal.; Marshall Field & Co., Chicago, Ill.; Halle Bros. Co., Cleveland, Ohio; Woodward & Lothrop, Inc., Washington, D. C.; G. Fox & Co., Hartford, Conn.; LaSalle & Koch Co., Toledo, Ohio; Rich's, Inc., Atlanta, Ga.; W. & J. Sloane, New York, N. Y.; L. Bamberger & Co., Newark, N. J.; Frederick & Nelson, Inc., Seattle, Wash.; L. S. Ayres & Co., Inc., Indianapolis, Ind.; R. H. Stearns Co., Boston, Mass.; John Wanamaker, Philadelphia, Pa.; J. L. Hudson Co., Detroit, Mich.; Sanger Bros., Inc., Dallas, Texas; Meier & Frank Co., Portland, Ore.; Scruggs-Vandervoort-Barney, St. Louis, Mo.; Joseph Horne Co., Pittsburgh, Pa.; Ed. Schuster & Co., Inc., Milwaukee.

No. 2. *Mary Ryan sculptured Kestone base lamp:* Carole Stupell, New York, N. Y.; Barker Bros., Los Angeles, Cal.; Bromberg & Co., Birmingham, Ala.; Halle Bros. Co., Cleveland, Ohio; Daniels & Fisher Store, Denver; Meier & Frank Co., Portland, Ore.; Kaufman Department Stores, Inc., Pittsburgh, Pa.; Coleman E. Adler & Sons, New Orleans; Chas. Mayer & Co., Indianapolis; Neiman-Marcus Co., Dallas; Younker Bros., Des Moines; Dinwoodey Furniture Co., Salt Lake City, Utah; Pitt Petri, Inc., Buffalo, N. Y.; S. & G. Gump Co., San Francisco.

No. 3. *Herman Kashins tôle table lamp:* W. & J. Sloane, New York, N. Y.; Marshall Field & Co., Chicago, Ill.; Carson, Pirie Scott & Co., Chicago, Ill.; Barker Bros., Los Angeles, Cal.; City of Paris, San Francisco, Cal.; R. H. Stearns Co., Boston, Mass.; Kaufman Department Stores, Inc., Pittsburgh, Pa.; Meier & Frank Co., Portland, Ore.; Scruggs-Vandervoort-Barney, St. Louis, Mo.; Sterling & Welch, Cleveland, Ohio; Strawbridge & Clothier, Philadelphia, Pa.; J. L. Hudson Co., Detroit, Mich.; G. Fox & Co., Hartford, Conn.; Rike-Kumler Co., Dayton, Ohio; William Hengerer Co., Buffalo, N. Y.; Frederick Loeser & Co., Brooklyn, N. Y.; H. & S. Pogue Co., Cincinnati, Ohio; Neiman-Marcus Co., Dallas, Texas.

No. 4. *Lightolier hand-painted lamp designed by Susie Cooper:* Ovington Bros., New York, N. Y.; John Wanamaker, Philadelphia, Pa.; Marshall Field & Co., Chicago, Ill.; Flint Bruce, Hartford, Conn.; J. L. Hudson Co., Detroit, Mich.; Halle Bros. Co., Cleveland, Ohio; Scruggs-Vandervoort-Barney, St. Louis, Mo.; Paine Furniture Co., Boston, Mass.; Joseph Horne Co., Pittsburgh, Pa.; William Hengerer, Co., Buffalo, N. Y.; H. & S. Pogue Co., Cincinnati, Ohio; W. & J. Sloane, Inc., Washington, D. C.; Dayton Co., Minneapolis, Minn.; Maison Blanche Co., Ltd., New Orleans, La.; Kresge Department Store, Newark, N. J.; Charles Mayer Co., Indianapolis, Ind.; Stewart Dry Goods Co., Louisville, Ky.

No. 5. *Abbey-Ortner crystal base lamp:* Barker Bros., Los Angeles, Cal.; Brown-Thomson, Inc., Hartfort, Conn.; Marshall Field & Co., Chicago, Ill.; Carson, Pirie Scott Co., Chicago, Ill.; R. H. Macy & Co., New York, N. Y.; Kaufman Department Stores, Inc., Pittsburgh, Pa.; J. L. Hudson Co., Detroit, Mich.; Stewart Dry Goods Co., Louisville, Ky.; W. Filene's Sons Co., Boston, Mass.; Stix, Baer & Fuller Co., St. Louis, Mo.; Abraham & Straus, Brooklyn, N. Y.; Bloomingdale Bros., New York, N. Y.; Strawbridge & Clothier, Philadelphia, Pa.; H. & S. Pogue Co., Cincinnati, Ohio.; Wm. Taylor Son & Co., Cleveland, Ohio.

No. 6. *Paul Hanson eggshell china lamp:* Same stores as listed under No. 1.

No. 7. *Lightolier Lenox china base lamp designed by Scott Wilson:* Same stores as listed under No. 4 carry this lamp.

No. 8. *Kwong-Yuen Chinese blanc de chine lamp:* B. Altman & Co., New York, N. Y.; Meier & Frank Co., Portland, Ore.; L. Bamberger & Co., Newark, N. J.; The Addis Co., Syracuse, N. Y.; Bigelow-Kennard, Boston, Mass.; The May Co., Los Angeles, Cal.; Gimbel Bros., Philadelphia, Pa.; Lammert Furniture Store, St. Louis, Mo.; Marshall Field & Co., Chicago, Ill.; J. L. Hudson Co., Detroit, Mich.; Denver Dry Goods Co., Denver, Col.; Woodward & Lothrop, Washington, D. C.; Hecht Bros., Baltimore, Md.; Frost Bros. Co., San Antonio, Texas; M. O'Neill Co., Akron, Ohio.

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BY REED & BARTON

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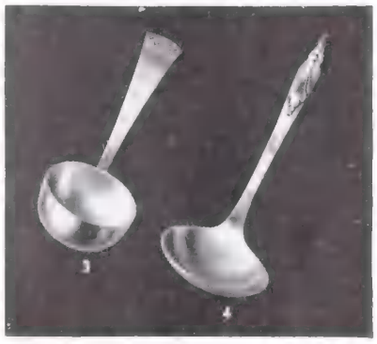




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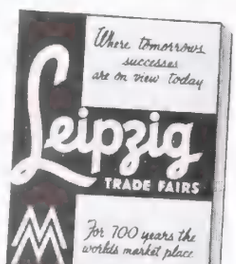
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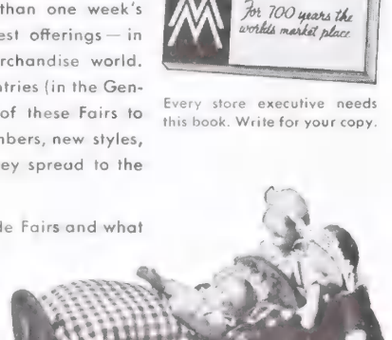
Whether the interests be toys (*581 firms feature toys, games, etc.*), furniture, lamps, arts and crafts — or any of a thousand and one other lines — executives and buyers for department and specialized stores find a visit to the Leipzig Trade Fairs particularly valuable. Here, in less than one week's time, they see and examine the very latest offerings — in their particular line — from the entire merchandise world. Many of the 6,000 exhibitors from 25 countries (in the General Merchandise Fairs) use the occasion of these Fairs to first introduce their latest items . . . new numbers, new styles, new materials . . . all six months before they spread to the rest of the world.



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DAHLIA FUTURITY

Continued From Page 53

year, but this one came the nearest to that goal. It is everything a fine exhibition Dahlia should be. A giant informal decorative that will produce blooms 11 to 12 inches across and 5 or 6 deep. Clear buff with apricot suffusion and reverse of petals peach red, resulting in a glowing peach-red spot in the center of the flower. A fairly low grower, 4-4½ feet with the blooms projecting out of the foliage. In my garden and every place I saw it, it was consistently good. Achievement medal winner at Rockville Center.

Carl G. Dahl (Hillcrest Dahlia Gardens). This informal decorative was sold last year to four or five people, which is too bad, for I believe it would have made an enviable record as a seedling this past season. The face of the petals is apricot buff with the reverse old rose. The center shows a concentration of old rose. A graceful giant flower easily 12 inches with petals set more or less open, which adds to its already tremendous size. Bush grows 5-6 feet, and it is a free bloomer with medium green foliage.

Monarch of the East (Almy's Dahlia Gardens). From the introducers of Lord of Autumn comes this new giant informal decorative, 11-12 inches across and 5-6 inches deep. A fine golden yellow with a rich apricot suffusion, and the center area intense apricot. Not unlike Golden Beauty, listed in last year's "Futurity," but a richer color. Grows about 5 feet and has dark green foliage. A worthy companion for Lord of Autumn.

Pink Fantasy (Stanley Johnson). Achievement medal winner at Camden in a close battle. A giant semi-cactus with the finest petal texture of any of this type to date. The color is a deep mallow pink lightening to the center of the flower. Late in the season, the same centers will be white. Some flowers show a slight tilt with the stem rigid and graceful. Dark green foliage and a free bloomer; grows five feet. I predict it will be a winner in the semi-cactus class, and one of the finest of keepers due to its wonderful texture.

Adolf Mayer (Topsvoort-Mad River Gardens). This would be a fine semi-cactus with almost any color, but the fact that it is the nearest thing to a black Dahlia yet introduced makes it most unusual. It is a French purple which isn't purple at all, and a deep velvety garnet. The flower's rich sheen makes it alive and beautiful. Oddly enough, this same color has been shown in practically every Paris collection of new clothes this season and titled Black Dahlia. The blooms are 10 inches or better when well grown and 5 inches deep. The plant grows 5-6 feet with deep rich green foliage, and it is a free bloomer.

Crescendo (Downs Dahlia Gardens). From the home of the noted Jane Cowl comes this sport of Jane Cowl. Imagine the older flower with most of the autumn shade removed and the pink brought forth, and you have a fair picture of the color, a soft luminous pink. Flowers 11 by 6 inches, bushes exactly like Cowl, every other trait duplicated, and you have it. This sport has been held four years to assure the originator that the new color is fixed.

Mildred Pote (Derring-Do Dahlia Gardens). Winner of the achievement medal at New York and in the running in Camden, this Dahlia is a big rugged informal decorative. The color is almost one tone of phlox pink. The flowers at New York were 11 by 5 inches. It grows about 5 feet and has dark green foliage.

Kentucky Dawn (White's Dahlia Gardens). I grew this Dahlia in 1936 and again this year and am much impressed with its size, beauty and performance. It is a golden-buff informal decorative with light peach suffusion; the general color effect is of a soft golden buff. Grows about 6 feet with most of the flowers facing up, some sideways; it's a great bloomer and open grower. Blooms for me, without extra forcing, were 10½-11 inches. One of the most beautiful Dahlias of the year.

Straight's White (Straight Ruschmohr). Winner of the Derrill W. Hart memorial medal at New York and winner in its type class at Camden. It is a big informal decorative, growing three and one half to four feet, with blooms projecting out of the foliage. The growing habit is not unlike its team-mate, Sunrays. The flower is almost pure white with a slight creaminess at the center. Flowers 10 inches or better and 5-6 inches deep.

Kemp's Golden Giant (J. A. Kemp). This is a monster formal decorative and absolutely true to type. It was not shown at its best at Camden, yet was one of six

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picked out for judging. Grows about 4½ feet; blooms 12 by 7 inches. Color, rich gold with buff reverse which lightens the flower. Rich, green, smooth foliage. I should grow this one from lateral stems and should not hesitate to give it everything in the matter of feeding. A real possibility for largest bloom class.

MRS. M. W. CLEMENTS (Stanley Johnson). A large informal decorative that was not shown at its best in New York. Grows 4-5 feet with blooms 12 by 5 inches. Color golden buff with apricot shadings and apricot at the center. A good grower and free bloomer.

KATIE-K (Lakeside Gardens). A giant informal decorative, deep rose pink in color, with white veins in the petal that lighten the flower considerably. Grows 5 feet with blooms 11 by 6 inches. An open grower and a free bloomer. Produces its flowers on extra long stiff stems.

GERMAINE (Mad River Gardens). An unusual and beautiful Dahlia, carmine pink throughout with a gold suffusion. Height about 5 feet with blooms 10 by 5 inches. An informal decorative, it reminds me somewhat of Cavalcade, but is much larger and much richer in color. This variety found great favor in my garden.

ELLEN FARR (J. A. Kemp). A large informal decorative, 10 by inches on bushes 6 feet high. It has a yellow center with buff and peach pink to the outer edges. The petals are wavy and artistic, making for a beautiful flower that large enough to win plenty of ribbons.

VIN WELL BITTERSWEET (Vin Well-Parrella). An informal decorative growing 9-12 inches in diameter and 5 inches deep that boasts of an unusual and attractive color. Bittersweet orange, intense the center of the flower and lightening at the outer edges to form a beautiful tone contrast. Grows about 5 feet with cane-stiff stems and dark green leathery foliage. Flowers face both top and side.

LIMELIGHT (Dahliadel Nurseries). Here is an improved Frau Bracht, and this one is really semi-cactus all the time. Soft, sulphur yellow with flowers 10 by 5 inches with bush 3 to 4 feet tall. A free bloomer and a consistent performer. A beautiful flower that will win many prizes and perhaps make the going easier for a lot of judges who have annual Bracht type headaches.

ROSY MORN (Stanley Johnson). A new shade of pink in a free-blooming, large informal decorative. Winner of the achievement medal at Baltimore. It is a rich fuchsia pink, one tone throughout. Grows about 5 feet with flowers 10 by 5 inches. This was one of the greatest bloomers in my garden and unless pruned will produce great quantities of beautiful flowers slightly smaller than can be obtained by judicious pruning.

SLEEPY HOLLOW (D. T. Morgan). A giant incurved cactus growing 9-10 inches. The petals are not tubular like American Triumph, but are rolled sufficiently to qualify. Bush grows 6 feet with long, rugged, stiff stems. The color is white in the center with the outer half of the flower a rich mallow pink. A free bloomer. Looks like a winner in the incurved cactus class, hands down. Flowers set on top of stem facing upward.

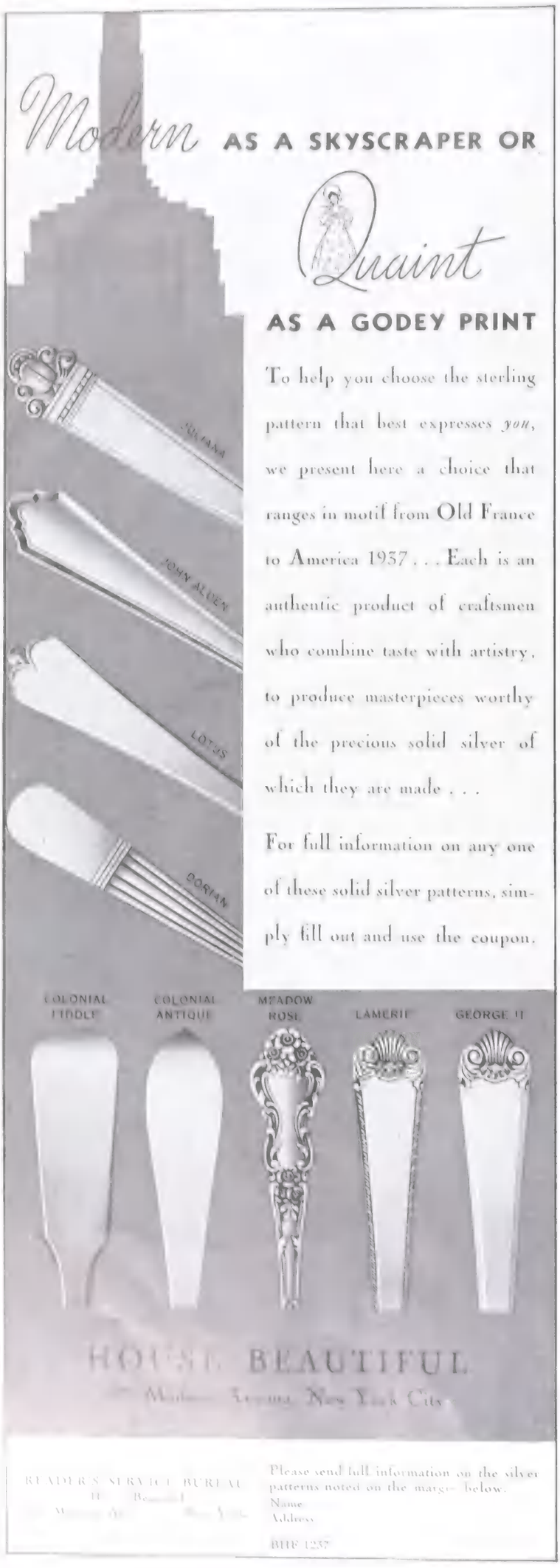
LYNN B. DUDLEY (Lakeside Gardens). A notable bi-color named for a great lover of bi-colors, the popular president of the American Dahlia Society. Flowers 9 by 5 inches. The color is grenadine red, tipped white, with reverse russet. Plant grows four to five feet. This won an award in seedling classes, in Peekskill, N. Y., and should give the bi-color class something to worry about.

DIRECTOR MARSHALL A. HOWE (Albert Parrella). Named for the late director of the New York Botanical Gardens and officer of the American Dahlia Society. The color is rich and unusual, burgundy at the center, lightening to royal purple at the outer edges of the petals. It is a formal decorative that may occasionally come informal, and blooms 9½ inches or better. Grows about 4 feet and is a free bloomer, much admired in my own garden.

BOBBY CARROLL (Derring-Do Dahlia Gardens). This is a formal decorative, with pointed petals that fold back from the center, making a deep flower, with diameter of about ten inches. The color is a vermilion with light gold reverse, with some petals faintly tipped yellow.

KING'S RANSOM (Karver-Veile). A large gold and buff formal decorative that has already given some judges pause, including this writer. Its type may vary to informal, but either way, it is a good grower, a free bloomer, and a pleasing color. Was awarded the prize in the formal decorative seedling class in Camden, and was a runner-up for the achievement medal.





GARDEN AND CUTTING

It should be clearly stated that in this group will be found many that will win on the exhibition table, but due to the fact that they are not as large as some of those previously mentioned, we are grouping them in this manner. It is not always the giant bloom that wins, especially when judges begin to stress quality of flowers.

Golden Bounty (Dahliadel Nurseries). Early in the season a formal decorative, later becoming informal. Either way a plant in full bloom is a real treat. Flowers 9 by 6 inches, produced in great profusion, with foliage like Aztec Glory. Color is rich lemon yellow, with blooms almost ball-shaped. A semi-dwarf bush with flowers blooming nicely out of the foliage. Plants 3-3½ feet. A grand Dahlia for basket arrangements.

O. O. McIntyre (S. Yohe Veile). An unusual colored semi-cactus type flower. One tone of Tyrian rose throughout. Flowers 8 by 4 inches and bush growth is 6 feet. Its unusual color and its true type will win it many prizes even in the larger flowered classes, and for the garden it adds variety.

Kemp's Ruffled Beauty (J. A. Kemp). A lovely, artistic Dahlia, with real beauty to recommend it. Flowers are about 9 inches in diameter and the petals are ruffled and fluted. In the center it has a golden yellow face, with peach red reverse. The rolling and fluting of the petals give these colors full play with a resulting lovely flower. Height is 5-5½ feet and a free bloomer.

Primrose (Hillside Gardens). One of the most beautiful Dahlias in my garden this year and equally handsome under artificial light. Plant about 4 feet with free-blooming habit. I had 6 to 8 blooms 8-9 inches across at a time. The type is semi-cactus to cactus, and the color a soft, pleasing buff with primrose shadings; the reverse of petals is rosy pink.

Julius C. Bunge (Mad River Gardens). Winner of the achievement medal at the Peekskill, N. Y., show. A lovely incurved cactus, deep rose pink in color with a light yellow flush at the base of the petals that lights the flower. Grows 5-6 feet with flowers 7 by 4½ inches. A free bloomer and a likely winner in its type class.

Scarlet Jersey Beauty (Wolf's Dahlia Gardens). Much like Jersey Beauty except in color, though I should call this one an informal decorative due to the fact that most of the petals are cleft, which causes a slight whirl and informality. The color is a true scarlet that stands sun and weather without the slightest effect. The foliage and growth are almost a duplication of Jersey Beauty. The keeping quality of the flowers leaves nothing to be desired.

Ada Hoffman (Albert Parrella). Selected at the show of the American Dahlia Society by the daughter of New Jersey's Governor to bear her name, this informal decorative found many admirers at the New York show, too. Bush 5 feet, flowers about 9 by 5 inches. The color is yellow with apricot suffusion, which gives a glowing apricot buff effect over the entire flower. Stiff stems, dark green foliage, together with free blooming habits make it an ideal garden flower.

Bernice Geer (Geneva Dahlia Gardens). An incurved cactus with a personality. Color is a deep bright rose to old rose with flowers 8 by 5 inches. An artistic Dahlia of distinctive color whose free blooming habits and good texture make it worthwhile. Bush growth about 5 feet.

MINIATURES, POMS, SINGLES, COLLARETTES

One collarette and five miniatures grace the list for this year, with many more in the offing. The foreign introductions considerably broaden this group of Dahlias. The outstanding pompom will not be introduced until next year.

Preakness (Preas-Ruschmohr). A Dahlia that has become well known in the East due to its frequent winning. This white collarette with a golden center is of the finest. It grows 5-6 feet and blooms freely. Flowers are 4-5 inches and made to order for arrangement. Its introduction is reason enough for revival of interest in this group.

Pink Lassie (Moore-Dahliadel). One of the most beautiful of all the miniatures. It has won first miniature seedling in both New York and Camden and for its originators, Dr. and Mrs. Frank H. Moore of Camden, N. J., countless prizes in the artistic arrangement classes. Color, soft rose pink with lighter shadings; type, miniature peony. The bush grows 2½ feet and blooms freely. Size of bloom about 3½ inches.

Snowsprite (Shee-Dahliadel). A beautiful miniature white semi-cactus that never stops blooming on a bush 3 feet high. Flowers 3½ inches by 2. It won first as best white miniature in Detroit, 1937, and second New York miniature seedling, 1937.

Sylvia (Lakeside Gardens).

formal miniature growing about 5 feet high, and a literal mass of bloom all the time. A scarlet-red one-tone flower. Flowers range from 2-3 inches with seldom an imperfect bloom. Memory of this variety in flower is a reminder to me that miniature classes are improving at a most rapid pace.

McKay's Purity (McKay-Dahliadel). A pure white miniature formal decorative variety that is, like all those previously mentioned, a free bloomer and grand grower. Grows 3 feet high with flowers $2\frac{3}{4}$ inches in diameter and $1\frac{1}{2}$ inches deep.

Lollette (Wolbert-Mad River Gardens). The only Dahlia in this list, other than the California varieties mentioned, that I did not personally see. We have heard so much about it from people who know their Dahlias, plus the fact that it won the first prize in the seedling class at Cincinnati and received very honorable mention from the trade paper, "Florists' Review," that it is being included. It is a miniature, informal decorative to semi-cactus. The color is a pure Tyrian pink, and the flowers are produced in great profusion on $3\frac{1}{2}$ foot plants. Flowers average $3\frac{1}{2}$ inches, and I do not think it much of a gamble to predict its success.

FOREIGN DAHLIAS

In my travels the past season, which included judging some twenty shows, and visits to innumerable commercial farms and gardens of private growers, I encountered numerous Dahlias that had been imported in the last year or two. Notes were made as I went along and now with all varieties that are at all doubtful eliminated, I present a list that I feel sure is worthy of even the most discriminating. This group is not just good—it is wonderful.

In the large, flowered types I like: Orange Gold Giant from South Africa, an informal decorative, with monster blooms, 11 inches by 7, and orange and gold color; Lewis G. Bolton, a semi-cactus from England, beautiful cardinal red flowers, 12 by 5 inches with the foliage of a miniature Dahlia; Koon Garry Glory, from Australia, flowers 12 by 5 inches, color gold buff with peach suffusion, informal decorative; Frida George from Australia, a 10-11 inch flower, cream color splashed amaranth pink, with lemon yellow suffusion, informal decorative; G. W. Hutchinson, also from Australia, a 10-inch lemon yellow recurved cactus with cane-stiff stems; E. Tolan, from Australia, a velvety dark red, almost black Dahlia, 11 inches in diameter with bushes 8 feet high, also informal decorative; from the same country, Jim Baxter, with flowers 11 by 5 inches, dark rose pink with phlox pink center, informal decorative.

In the medium-size blooms we have two from Japan, both cactus in type; the first, Shirokane, an incurved white cactus with fine stems and 8-inch blooms, and Zuiun, a straight cactus, color ox-blood red center with crimson at outer petals and 6-7-inch blooms.

In the miniatures and poms we have some wonders, namely: Little Surprise, the finest pom I have ever seen; a snow-white, perfectly formed one-inch bloom, with seven rows of petals surrounding the center tinged with pink. The foliage in formation is like that of a Rose. Sable—a beautiful miniature informal decorative, $2\frac{1}{2}$-3 inches; color is coral pink, one tone. It has broad petals in the center with the outer row pointing to form a star. Chris, from England, grows 3 inches and is almost spider cactus in type; color, center cherry red, blending to lighter pink with the reverse primrose showing at tips, a good miniature cactus companion for Forest Fire. In Malvern, a semi-cactus from England, we have a pure lavender pink with uniform 3-inch flowers. Hummingbird, an incurved miniature cactus, should please the bi-color enthusiasts. It is a deep rose and white bi-color with broad petals and may occasionally go over the present miniature size limit. The last of the list of foreign introductions is Dandy, from Australia, a miniature cactus with long graceful stems and $3\frac{1}{2}$ inch flowers. The color is deep peach pink, with yellow center and with pink reverse, making an edging around center petals.

As this story is based on personal observation, and it is impossible to see seedlings growing in many parts of the country, I conduct my own trial garden. I do, however, receive many letters from various parts of the nation, telling of interesting new Dahlias that look promising. One letter received recently from an able Dahlia grower in California I quote, keeping the writer's name anonymous: "The new Dahlias on the coast that looked good to me were Tom John's Mayor Otis, which has never been defeated in the largest Dahlia class, but lost for the Achievement Medal to Pelicano's

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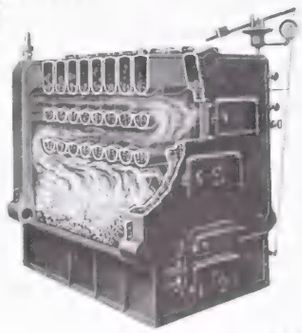
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EVA PELICANO. MRS. MEUSSENDORFER won for Frank Werner at Alameda. McWhirter had a fine semi-cactus seedling. IRENE MCWHIRTER. Charles Garrity has two new ones that are good, MAX BAER and GEORGE JANNSON, while Mr. Hamilton is introducing one of the finest yellow cactus—BEV HESKINS."

In closing the Dahlia Futurity for 1938, may I request all those sending Dahlias to me at Middletown, Delaware, for trial next year to make sure they arrive as near May 20 as possible? Please include your name on the variety tags, as well as the number of seedlings. Three shipments arrived this year without senders' names and, while I have the numbers of the seedlings, I am still wondering whence they came. It would also be most helpful if we could be advised on the growing habits of seedlings before their arrival. It is a bit disconcerting to find 3-foot varieties planted in back of those growing 6 feet. May I, in addition, also invite correspondence from you as to your experience with any variety contained in this article? I like to know just how accurate my forecast may be.

I am well pleased with my choices for last year's Futurity. I saw each of them growing during the 1937 season in at least two gardens and now I should not withdraw a single variety. I would, however, like to add three, two of which I was too cautious about in 1936. They are Television and Purple Mist. The third I would have included had I not been advised that it would not be introduced. This is the sensational Volcano. On Television, I offer no excuse. As to Purple Mist, I saw only a half-developed bloom in a wilted condition, which was not evidence enough for a decision.

In conclusion, I announce my retirement from judging competitions for the year 1938. I feel that if I should be lucky enough to grow a few good ones in my own garden I'd like to reëstablish my status as an exhibitor and feel again the thrill of achievement which is the spice of Dahlia competition. Perhaps I'll find out, too, if the judging is as bad as it is painted by some of the exhibitors. Maybe next December I'll be joining the ranks of the critics. Who can tell? But at all events, I feel this: To approach this exciting field from the standpoint of an exhibitor again can only increase the breadth, usefulness and authority of the annual "Dahlia Futurity."

BEACON HILL

CONTINUED FROM PAGE 65

back. The town houses, as opposed to the great mansions of Salem and Newburyport and Portsmouth, were peculiar to Boston and its metropolitan instincts. They were also true to the remarkably sure instincts of their designers. Asher Benjamin was one great name. Charles Bulfinch was the greatest of all, and deserves a paragraph of his own.

If Bulfinch is known outside New England at all, he is known for the New State House, which he designed. But lovely as that building is, it is not the sum of his greatness. He designed what many people feel is the finest house in Boston, the first Harrison Gray Otis house. This house, unlike the second and third Otis houses, is not on the Hill proper, but still stands in all its original beauty on Cambridge Street, down the North slope. The second house (pictured on page 65) is on Mt. Vernon Street. Its distinction is hard to analyze, but it is very real, and very much of Boston and Beacon Hill. Still standing on Beacon Street itself is the third Otis house, among the finest of the fine houses breasting the rise from Charles Street to the State House. Between Beacon and Mt. Vernon Streets, on Chestnut, stand shoulder to shoulder other houses, less imposing, perhaps, but no less serene in their design. Again Bulfinch is represented. It might be added that this first listed architect in Boston (the rest were "housewrights," and why not?) was also one of the top politicos of the town, a magistrate, and a citizen of versatility and substance.

With the onset and flowering of the Federal period, Beacon Hill came into its own. And for a century the decorative tone of most of the Hill houses has remained in key. The patina is richer, nowadays, and less casual. But it has scarcely changed since the days when the great American cabinetmakers, as well as the famous trinity of English craftsmen, Chippendale, Sheraton and Hepplewhite, were in the ascendant. The Beacon Hill changed through the years, to be sure. But the change was like that of the tides. The main currents were always there. In the latter part of the nineteenth and early twentieth centuries, the Hill hibernated. Its dimensions as a

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place of residence for well-bred Bostonians fluctuated. Immediately after the World War, a sort of Bohemian tidal wave romped over the back of the Hill. It was, in a sense, a little trying to the entrenched denizens over to the south, but it didn't bother them fundamentally at all. Nothing could have done that, and probably nothing ever will. Nothing disturbs Louisburg Square, running athwart the westerly slope between Mt. Vernon Street and Pinckney, which came into being almost over night around 1840. It was privately owned and controlled by the owners of the property facing it, and it is still so owned. There are parts of London as assured and as immutable in their reticence and their very real charm. But there is no other place quite like it anywhere.

Since Beacon Hill's first great years coincided with the importation of Regency and Georgian decoration at their best, the crystallizing of architectural growth of the hill a century ago is explained. Through generations, the Beacon Hill families, finding their heritage sure and to their liking, not only preserved but restored and recreated in the original molds as time went on. Their always freshly painted doorways, their neat brick houses, with their unsuspected but captivating walled gardens in back, are now as they were at first. The interiors of the houses, too, are true to their origins. Concessions have been made to modern living, rooms have been opened up, more light has somehow found its way in. But the Adam mantels, the old brass fire irons, the gleaming mahogany chairs and tables are even more satisfying to the eye than before, since time and distance have lent them added enchantment.

There was another vital tributary to the stream of Beacon Hill's history. It has dried up now. But up until the middle of the last century, Boston was, if ever, the Athens of America. And the noblest Athenians of them all—writers, actors, philosophers, poets—seemed to find their way to or from or round about the Hill sooner or later. One good reason for this was the presence, on the corner of Beacon and Park Streets in the halcyon days, of the Ticknor house. George Ticknor was one of the nation's noble publishers and wet-nurses to genius. Through his portals passed the great literary men of our greatest era; and through the same portals emanated books which affected the shaping of a nation. Emerson, Hawthorne, Thoreau (when he was not enjoying Olympian sulks at Walden), Walt Whitman, Holmes, Lowell, Longfellow and the rest knew the Hill. No doubt many of them did some of their best thinking on the Common under Ticknor's windows. The evidence is good that some of Whitman's Leaves of Grass were plucked by the roots from below the Mall—much to Emerson's horror. It is typical of Boston and the Hill and the Common that these two dissimilar geniuses should have found pleasure in mutual disagreement there.

The Common itself has played a vital part in the development of Beacon Hill. For one thing, it is unassailably dedicated to the public. No one has ever succeeded in perverting its uses to commerce (peanut-vendors and pigeons excepted). And no one ever will. For the Common, accessible though it is to the citizenry, is hedged round with so many laws and ordinances and statutes that no living man could break them down. There is a property deed, for instance, which provides that in perpetuity a certain way shall always be left open from Mt. Vernon to the Common "adequate for the passage of a cow." (And it still holds!) And there is a local ordinance, still reputedly unrepealed on the books, which makes it a misdemeanor to whistle on these public premises. (Lest the public be bothered by its own noises?) The Common's fiercely and tenaciously preserved freedom from spoliation—freedom preserved to the point of incoherence—is part and parcel of the ferocious democracy of Beacon Hill. With all possible glory and magnificence behind it, it turns a superbly diffident face on the world, putting on no airs whatever except the colossal one of its own uniqueness.

It will not do for the Hill to be merely seen to be appreciated. It must be felt, sensed, in many subtle ways. Elsewhere there is fine architecture; there is fine furniture reminiscent of the great nineteenth century periods; there are people of charm and intellect, of wit and substance. Here, as has been said, the fusion is complete and perfect. Boston knows it, and is perhaps a little smug about it in this bustling and worried day. The rest of us may rejoice in it. For something fine and rich in American life is preserved there, not as it is kept in a museum, but with warmth in its spirit and blood in its veins.

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THE BOOKLET SHELF

CONTINUED FROM PAGE 94

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DISTINGUISHED EVERGREENS

CONTINUED FROM PAGE 69

Tsuga, Picea, Larix and Abies. Starting with the Pines, those in general nursery lists suffice as guides for identification, and of all the conifers (here the word is no misnomer) these are the easiest of recognition. They have characteristic needle leaves and the number of these leaves in a cluster is the first distinguishing mark in deciding the variety. They range from two to five, and are held in place by little coverings which encase the base of the needles. Added to this clue, the next of importance would be the cones, if these trees were regular or lavish in their production. Either the precious cones are guarded at the tree top far above easy examination, or "it isn't a cone year," and few or none are to be glimpsed anywhere. So we fall back on the number of needles in a bundle for simple classification.

Five (Quinæ). Soft wood. *Pinus strobus*, the eastern White Pine, cone 5" to 6" long; *Pinus cembra*, the Stone Swiss Pine, cone a little round football; *Pinus flexilis*, Limber Pine, cone 3" to 5" long.

Three (Ternate). Hard wood. *Pinus rigida*, the Northern Pitch Pine, cones round or longish, small, staying on tree for years; *Pinus palustris*, the long-leaved Southern Pitch Pine.

Two (Binæ). Hard wood. This might be called the international division. *Pinus sylvestris*, the Scots (not Scotch) Pine; small, pointed cones; *Pinus montana*, Swiss Mountain Pine, whose main garden variation is the shrubby low Mugho Pine with small roundish cones; *Pinus resinosa*, the Red Pine, Canadian Pine or Norway Pine, cones 2" long and oval; *Pinus thunbergi*, Japanese Black Pine; *Pinus nigricans*, Austrian Pine. So with pines it's a question of being able to count up to five!

Hemlocks, *Tsuga*, from the Japanese, should be called Hemlock Spruces, and are close cousins of the Fir. They have slender horizontal branches, the bark is cinnamon red, the leaves resemble the Fir and the cones the Larch, solitary and hanging down at the end of the twig. Only two are commonly used, Canada Hemlock, *Tsuga canadensis*, and Carolina Hemlock, *T. caroliniana*, of more compact habit, darker green and with larger cones.

Spruce, *Picea*, ranks in number next to the Pines, and has several distinct characteristics. The trunks taper, the tree shape is pyramidal, and the branches grow in regularly distanced circles or whorls. The leaves, short needles, four-angled or four-sided, cover the stems on all sides. They rise singly from the branches, and are placed on little raised mounds like golf tees so that a young leaf when pulled tears away with it some of the stem rind. There are eleven popular varieties in commerce, all easily distinguished by these characteristics. The cones are more or less cylindrical.

Larch, *Larix*, is termed the plagiarist among trees. It is in the evergreen group, yet chooses to be deciduous, being late to bed and early to rise in the matter of clothes. It has cones like the Spruce, holds them upright like the Fir, has no originality of its own, is a lovely thing and readily known when seen.

Fir, *Abies*, resembles the Spruce in that its needles are short, but has a quite different habit of branch placement.

Araucarineæ. If you ever saw a Monkey Puzzle Pine in its complicated growth you'd never need to be reminded what it looked like!

TAXACEÆ. There is very little use in lingering over the first tribe of this family, for its members are distinctive and local, are known in their habitats and are

The Pinaceae Family

Cupressineæ	*Taxodineæ*	*Abietineæ*	*Araucarineæ*
Cypress	Redwood	Pine	Monkey Puzzle Tree
Cedar	Bald Cypress	Spruce	Norfolk Island Pine, the florist's Araucaria
Juniper		Hemlock	
Arborvitæ		Fir	
		Larch	

The Taxaceae Family

Salisburineæ	*Taxineæ*
California Nutmeg	Irish Yew
Florida Stinking Cedar	English Yew
Plum Yew	Japanese Yew
	Canadian Yew

impossible for others. Nor is there need to dwell on the second division, the Taxus or Yews, for their tremendously widespread popularity renders them familiar household, or rather garden, pets. In maturity the bark of the Yew is reddish brown, and the dark green leaves are the heaviest and largest of the needle types, with two grayish-green bands on the under side. The fruit is a scarlet or brownish berry-like form, and the juice of both berry and foliage is dangerously poisonous.

Such is a very brief pocket form list of the characteristics of the better known evergreens—not broad-leaved! I can recommend no more fascinating book than "Conifers and Their Characteristics," by Coltman-Rogers (Macmillan).

PRESENTS TO EAT

CONTINUED FROM PAGE 74

ready to boil, or in molds and bowls to be heated by standing in hot water. There are as many recipes for this classic as there are daughters of Eve. Here is one of the simpler ones:

PLUM PUDDING

- 1 lb. raisins
- 1 lb. currants
- ½ lb. citron, cut finely
- ¼ lb. each candied lemon and orange peel
- 1 lb. chopped suet (when chopping add 2 tablespoons flour)
- 4 eggs, well beaten
- 1 teaspoon salt
- 2 teaspoons cinnamon
- 1 teaspoon ground cloves
- 1 teaspoon allspice
- 2½ cups brown sugar
- 4 cups dry bread crumbs, finely crumbled
- ¼ cup brandy

Mix all these together, adding more spices if desired, also more flour if necessary to bind. To test binding try making into a ball. If it holds together well no more flour is necessary. The zest of a lemon and an orange may be added. After mixing, put it in cans and boil for three to four hours. It can then be put away and reheated when wanted. If brandy is poured over the top and wax paper put over that and then a cover for the can, the pudding will keep all winter. Many people consider it better when aged. Brandy should be poured over the pudding when ready to serve and lighted. Serve with either hard sauce or foamy sauce. Sometimes both a hard and a soft sauce are used.

SNAPDRAGON

Another English Christmas special—this time one that requires a minimum of effort on your part. Send the family of your choice a bottle of brandy, a package of Corinthian raisins and tie these instructions to the brandy bottle:

Stem the raisins and spread them on an oven-proof steak platter. Pour over them a couple of wineglasses of brandy. Set on top of the oven till the wine is warmed, then light and set in the center of the table after the dessert plates have been removed. From then on it's every fellow for himself. The trick is to retrieve and eat the raisins without being burned. Too much brandy makes a perilously high flame; too little goes out. One person with a long-handled dressing spoon should be delegated to keep dipping up brandy and pouring it over the raisins.

In Scotland, from cottage to castle, every table is decked for Christmas with shortbread and currant loaf. The first is a crisp, rich affair, rather like a thickened cooky and, as its name implies, made from very "short" dough. I have the recipe of a Scotch professional baker if you would like me to send it to you. It keeps wonderfully and is delicious with tea, fruit, or sweet wines. Currant loaf is rather like fruit cake.

In Italy, Germany—really all over the Continent—you find *marzipan* at Christmas. If you have an almond mill or the patience and skill to use a mortar and pestle, you can make the almond paste which is its chief ingredient at home. It is a very tricky process, though, and you will be more certain of success if you buy the paste ready made. A first-class grocer or delicatessen is apt to stock it for Christmas; if not, he can get it for you from Wood and Selleck in New York.

MARZIPAN

To each pound of almond paste take half a pound of granulated sugar, add to the sugar enough water to moisten (the proportion should be about one to four) and heat to 245°, stirring constantly. Remove from the fire and let it cool somewhat, so it won't make the almonds sweat oil, then stir it into the almond paste slowly, a little at a time, until the whole mass is fine-grained and absolutely smooth.

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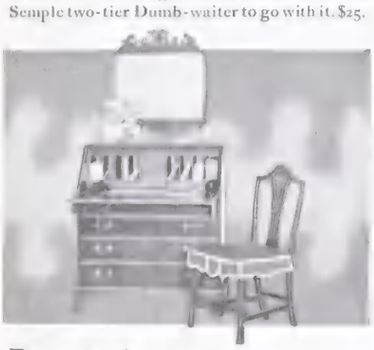


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Impressive The Jefferson Highboy, inspired by a piece in the Governor's Palace, and most carefully designed for beauty and modern utility. A piece that will become the pride of any household. $275.

SEE these, and many more that were inspired by the charm of Old Williamsburg, at The Williamsburg Galleries. For address of the nearest, write DEPARTMENT C

The Williamsburg Galleries

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The more the almond paste is worked, the oilier it becomes, which is not what you want, so don't beat it more than you must to get it smooth. Toward the last, add a few drops of rose water or, better still, half a liqueur glass of rum. From now on, treat like fondant, which is practically what it is. It may be shaped with your fingers into bonbons around a fruit or nut center and dipped in chocolate or in fondant to cover. Or it may be used by itself in any shape that stirs your fancy and colored with vegetable dyes. It will harden as does fondant when it cools.

Among our native traditions, fruit cake is preëminent. It, too, is best made well in advance of the time when it is to be used. Wax paper or parchment dipped in brandy and a covered tin box over all will keep it moist almost indefinitely. Here is my grandmother's recipe:

FRUIT CAKE

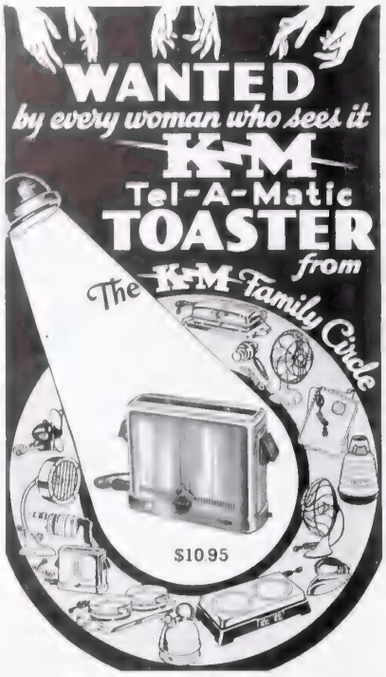
Get your fruit ready first. Pick over and wash four pounds of raisins, four of currants, dry in a warm oven, cool and flour with two pounds of citron.

Now make your batter. Cream a pound of sugar and 14 oz. of butter, add the beaten yolks of ten eggs, a gill of milk, a gill of molasses and a pound of flour. Mix together thoroughly one tablespoon cinnamon, one tablespoon allspice, half a tablespoon ground cloves, half a tablespoon mace and two grated nutmeg—stir these into the batter. Then fold in the stiffly beaten whites of the eggs. At this point the batter will seem too thin to hold the fruit together, but don't worry, it isn't, so don't add any more flour. Add the fruit, a handful at a time, while stirring, so that it will be evenly distributed, then add half a pint of white wine and half a pint of brandy. Pour the mixture in buttered pans as thick as you wish the cakes, for it will not rise. Bake in a very slow oven (300°) for four hours. A cryptic note at the end of my recipe says, "Wagner the baker will call for it, bake and return it for seventy-five cents—November 1899"!

Sometime I'm going to do an old-fashioned Christmas tree, trimmed with strings of popcorn and cranberries. Popcorn balls were once a by-product of trimming the tree.

POPCORN BALLS

Pop your corn and pick it over carefully, discarding those hard, imperfect kernels, until you have the equivalent of three quart basketfuls. Melt a tablespoon of butter, add a cup of molasses and half a cup of sugar and a little salt. Boil (270°) till it becomes brittle in cold water, then pour over the popped corn, swizzling it around till every piece is covered. Shape into balls and set in a chill place to harden. To keep, wrap in wax paper.



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CANDIED ORANGE PEEL

A very lovely lady I know has developed a Christmas tradition of her own so pleasant that it bears imitation. To every mistress of a household she sends each year a beautifully made little box—the sort you can't bear to throw away and end up by using for buttons—filled with a chocolate-covered orange peel she makes at home. The whole family always helps. It is a distinctly modern confection as she makes it, bitterly sweet, delicate and so perfectly done that it would adorn the most fastidious table. At home she always serves it after dinner with coffee and liqueurs. Here's what she does:

Cut into four sections the peel of a dozen oranges and strip from the fruit. Cover with a brine made with one cup salt to two cups water and let stand for twenty-four hours. Then boil in clear waters till tender, changing the water until you can't taste the salt (it will take at least four). When you can pierce the rind with a broomstraw, it is done. Drain, cool and scrape with a spoon to remove the pulpy white part inside. Then cut lengthwise with knife or scissors into narrow strips and put to boil in a syrup made with two cups sugar to one cup water. Cook slowly in this for an hour, then spread in a warm place to dry, turning once or twice. When dry enough to handle, melt over hot (not boiling) water half a pound of dipping chocolate, beat until it is cooler than your hand (perhaps 85°), then dip each sliver of orange peel and turn in the chocolate until it is completely covered. Remove with a two-tined fork or candy dipper and set on wax paper to cool.

Incidentally, the real secret of the flavor she achieves lies in the choice of dipping chocolate. Hers is a bitter-sweet blend called Sonia which comes from the Mercken Chocolate Company in Buffalo. The best grocer in town may have it; in any case, he can get it from the manufacturer for you. Don't try to use the ordinary milky flavored pudding and icing chocolate—it won't do the job.

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LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 73

have been shoveled to knock the white burden off bending branches. A young tree, Paul's Scarlet Thorn, which is out in the midst of the gales, I have supported with guy wires, using pieces of old rubber hose around its slender straight trunk to protect the tender bark from the wire.

12. LILACS. One more shrub area has a final pat. All the suckers are cut away from the base of the Lilacs and they are mulched with manure and a liberal sprinkling of coarsely ground bone meal. What has not been absorbed will be dug in later. These Lilacs were limed weeks ago (see the "Log" for October), for bone meal and lime put on together are apt to cause horticultural indigestion. This is about all for cover tactics.

13. TEMPTING FATE. Some years I have let the whole garden mulch itself naturally with tree leaves, helping a little by raking them off the lawn and putting them around the shrubs and perennials. I have even tempted fate by letting the Maple leaves lie where they would, without any damage as far as could be seen later, but that was brash and bold. Hardwood leaves are admittedly better.

14. POOLS IN WINTER. Pool procedures with Lilies and fish vary with the mood and the pools. The big one, as I said last month, is drained, and the hardy Lilies left in their boxes, moved over to one corner and covered with leaves. This is easier and seems to be as successful as taking the boxes into the cellar, or lowering the water in the pool, putting on the board cover and mounding litter and leaves a foot or so deep on top of this. It was messy in the extreme. The small pool which holds one Lily and as many fish as the cats will leave uncaught is allowed to remain as is, with a bundle of straw placed and tied in one corner to keep that spot open so as to provide the fish with oxygen. It has no cover, is not reinforced in its concrete insides, and after fifteen years does not show a crack.

15. WINDOW BOXES IN WINTER. The window boxes were kept presentable late into October by judicious covering on frosty nights, and their present treatment depends entirely on the state of the budget. If this is very low the soil is removed, used for soil packing or filling in low spots in the garden, and the boxes covered with a board protection to prevent decay of wood. If they were the removable type they would be stored inside. When a little outlay may be jockeyed from the sums allotted to greater needs, I get cut branches of evergreens picked and garnered with selective appraisal, and do not stick them stiffly in the boxes, but arrange them as nearly as ingenuity allows to deceive the passer-by into thinking they are really growing. But in the joyous lush years of plenty, small evergreens, Spruces, Junipers, Arborvitæ make the boxes earn their living during the winter. They are planted in the same soil used in the summer, with a good bit of enriching, a peat moss mulching and faithful watering whenever they need it.

16. SEEDS AS GIFTS. I found that some flower stalks in a crowded corner still had the red threads tied around them which had been put on as reminders that the seed was to be saved, and fortunately the pods had not opened and the pellets dropped out. It was a particularly good Aquilegia, Rose Queen, and they were carefully shaken off into tin typewriter ribbon boxes. Seeds just now are especially treasured, for they are given as Christmas cards to those who care for them.

17. GARDENER'S CHRISTMAS. It makes Christmas far less complicated to have friends of like hobbies, and for a gardener the problem of gifts is solved. There are always books, and gift cards from the nurseryman for the recipient to fill in. Besides these are the little accessories, near luxuries there is seldom extra allowance of cash to provide: layering pins, kneeling pads, stakes of aristocratic appearance, new plant markers, seed sowers, tiny tools for pot culture, heart-shaped hoes for valentines later, irresistible basket trundle carts for humble uses—the list is endless.

18. STORAGE PROBLEM. At the time the double windows go on, the garden features that are movable are stored away. The low porcelain bird bath dish is washed and shrouded, pots and pedestals packed into what will prove the most inconvenient spots to get them out of next spring, and

(Continued on page 112)

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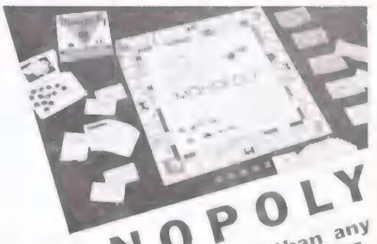
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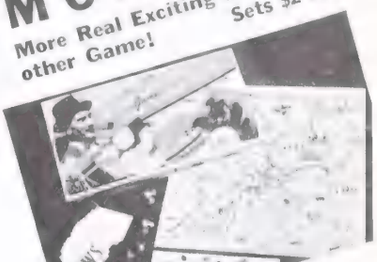
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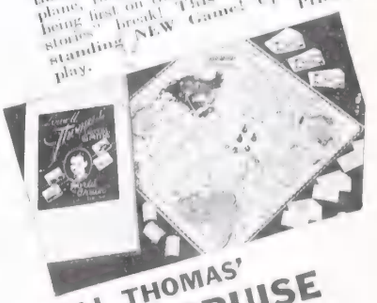
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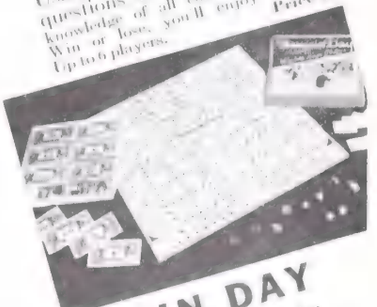
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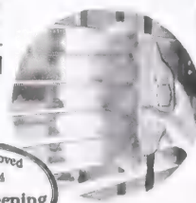
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THE CHRISTMAS GIFT

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Working in conjunction with the editors of HOUSE BEAUTIFUL, the following stores have arranged to have the presents shown on these pages ready for your Christmas shopping, except for those on pages 75 and 79: Harzfeld's, Kansas City; Young-Quinlan, Minneapolis; E. T. Slattery, Boston; Stern and Mann, Canton; Union Co., Columbus; Richard Healy, Worcester; Addis Co., Syracuse.

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● ● ● **TOYS:** ***1. Clippo, a marionette,*** from Fleischaker & Baum. $3. At L. S. Ayres & Co., Indianapolis; Hutzler Brothers, Baltimore; William Filene, Boston; J. L. Hudson Co., Detroit; R. H. Macy & Co., New York City.

2. Sailboat. White with blue sails from Keystone Mfg. Co., $3.50. At Hecht Co., Washington; William H. Block, Indianapolis; Jordan, Marsh, Boston; F. A. O. Schwarz, New York City; Joseph Horne, Pittsburgh.

3. Nuggets, an exciting prospector's game from Selchow & Righter Co. $1.50. At the same stores as listed under #2, page 76.

4. Tippie, the comic sheet pet. Comes in 5 sizes, $2, $3, $4, $5, $10. F. W. Woolnough Co., Inc. At Denver Dry Goods Co., Denver; Carson Pirie Scott, Chicago; Hochschild, Kohn & Co., Baltimore; Jordan, Marsh Co., Boston; J. L. Hudson Co., Detroit.

5. Chemistry outfit. #6 Gilbert Chemistry. $5. A. C. Gilbert Co. At Barker Bros., Los Angeles; Woodward & Lothrop Co., Washington; The Hutzler Bros. Co., Baltimore; Jordan, Marsh Co., Boston; B. Altman, New York.

6. Holgate color train. Holgate Bros. Co., $3. At Woodward & Lothrop, Washington; Carson Pirie Scott, Chicago; Hochschild, Kohn & Co., Baltimore; Dayton Co., Infant Dept., Minneapolis; R. H. Macy Co., New York.

7. "Katrinka." Large size peasant doll from Georgene Novelties, Inc. $8. At Woodward & Lothrop, Washington; Carson Pirie Scott, Chicago; Jordan, Marsh, Boston; J. L. Hudson, Detroit; R. H. Macy, New York.

8. Major Donald Duck. Comes in 3 sizes, $2, $3, $5. Knickerbocker Toy Co. At stores throughout the country.

9. Charlie McCarthy doll. Fleischaker & Baum. $10. At same stores as #1.

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14. Fitted cooking apron from Rosomax Campbell. $3.95. At Cargoes Inc., San Francisco; Leiter Dry Goods Co., Kansas City; Saks-Fifth Avenue, New York; Lillian Baker, Milwaukee.

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■ ■ ■ **TO PLAY GAMES:** ***1. A de luxe table tennis set*** consisting of 4 rubber-faced paddles, 1 dozen balls and best quality nets and standards. Abercrombie & Fitch, New York. $10.

2. Feed'n The Kitty. Consists of 1 felt mat 14 inches square, 40 plastic rings in assorted 4 colors, 100 poker chips in assorted 3 colors, 1 white "Kitty," 1 black "Kitty," 1 red die, 1 white die, 1 substantial dice cup. Selchow & Righter Co. $2. At Woodward & Lothrop, Washington; Marshall Field & Co., Chicago; Jordan, Marsh, Boston; Hochschild, Kohn & Co., Baltimore; F. A. O. Schwarz, New York.

3. Folding backgammon table. Exquisitely lacquered. Cork-lined board at just the right height for playing. Has Catalin men in lacquered box, doubling cube, dice and cups. Red, black or green. Abercrombie & Fitch, New York. $75.

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22. Featherweight 8 x 30 Deltrentis binoculars. $93. Carl Zeiss. At optical store throughout the country.

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■ ■ ■ **TO READ:** ***1. Fan crystal bookends.*** $25. Mary Ryan, Inc. At Malcolm's, Baltimore; Olivette Falls, New York; Neiman-Marcus, Dallas; Bleazby's, Detroit; Yale Barn, West Hartford, Conn.

2. Thermometer book holder. $5. Revere Copper & Brass Inc. At Bullock's, Los Angeles; The Fair, Chicago; Hecht Bros., Baltimore; J. L. Hudson, Detroit; B. Altman, New York.

DIRECTORY OF STORES

THAT ARE SHOWN ON PAGES 75 TO 82

3. Green leather bookends. $12. Rena Rosenthal, New York.

4. Magazine stand. $35. Lord & Taylor, New York.

5. Clear Orrefors crystal lamp with imported French brocade shade. Base $25; shade $12. A. J. Van Dugteren & Sons, Inc. At Marshall Field, Chicago; The Artisans, Baltimore; Shreve, Crump & Low, Boston; Bleazby's, Detroit; Georg Jensen, New York.

6. Book trough. $15. Lord & Taylor, New York.

● ● ● **TO WRITE:** ***7. Round pewter inkwell,*** hand made reproduction of an 18th century one in the restored Capitol. Williamsburg Craftsmen, Inc. $15.50. Quill pens $.25 each. At Woodward and Lothrop, Washington; Marshall Field, Chicago; Jordan, Marsh, Boston; J. L. Hudson, Detroit; James McCutcheon, New York.

8. Clock with combination quartered grain Padouk front, four brown mahogany sides, top and back; ebony trim; dial is light tan with gold numerals. Warren Telechron. $12.50; same case design but with hour and half-hour strike feature, $17.50. At stores throughout the country.

9. Instant name finder comes in black, brown, red, blue and green leather and in wood. In leather, $5. Distinctive Creations. At G. Fox, Hartford; Carson Pirie Scott, Chicago; Hutzler Bros., Baltimore; Bleazby's, Detroit; Scruggs-Vandervoort-Barney, St. Louis; Hammacher Schlemmer & Co., New York City.

10. Crane's Greylawn, fine gray stripe with narrow red border. Crane papers are shown in the stationery departments of stores throughout the country.

11. Porcelain inkstand. $15. Charles Hall, Inc., New York. At J. W. Robinson, Los Angeles; Scruggs-Vandervoort-Barney, St. Louis; Mayfair, Albany; Neiman-Marcus, Dallas.

12. The Jason Clock with a gold Enameloid cloisonné dial in a narrow gold frame. Height, 5¾ in. General Electric Co. $12. At stores throughout the country.

13. Lamp with antique gold base, tortoise shell effect shade. Charles Hall, New York. $25. At L. S. Ayres, Indianapolis; Marshall Field, Chicago; Jordan, Marsh, Boston; J. L. Hudson, Detroit; Lord & Taylor, New York City; Neiman-Marcus, Dallas; Frederick & Nelson, Seattle; T. Eaton & Co., Toronto.

14. Desk set. $17.50. $1.50 for Eaton's Fine Laid letter paper. Eaton Paper Co. At Barker Bros., Los Angeles; Marshall Field, Chicago; Jordan, Marsh, Boston; J. L. Hudson, Detroit; Lord & Taylor, New York City.

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● ● ● **TO ENTERTAIN:** ***1. Small fruit*** napkins from Rosomax Campbell. $6 for set of 8. Saks Fifth Avenue, New York.

2. Cataract-Sharpe crystal goblet, Belfast pattern. $30 doz. Write to Cataract-Sharpe Mfg. Co., Buffalo, for stores selling this in your city.

3. Gorham coffee set. $82.50 for four pieces. The Gorham Co. Sold by leading jewelers.

4. Cut crystal vase. $10. Cocktail glasses, $30 doz. Cambridge Glass. At Ovington, New York; Jordan, Marsh, Boston; Woodward & Lothrop, Washington; Carson Pirie Scott, Chicago; Frederick & Nelson, Seattle.

5. White and gold china tea set, called the Repton pattern. William C. Pitcairn Corp., $22 set. At S. & G. Gump Co., San Francisco; Marshall Field & Co., Chicago; Jones McDuffee, Boston; J. E. Caldwell & Co., Philadelphia; B. Altman, New York.

6. Small tin angel candle holder $1.50, large tin angel holder $4, plaster madonna $3.50. Clem & Nixon Hall. At L. S. Ayres, Indianapolis; Bon Marché, Seattle. Angel candle holders only, Treasury House, Boston; W. & J. Sloane, New York; Sterling & Welch Co., Cleveland.

7. China fruit plates. Mary Ryan, Inc. $15 doz. At Pitt Petri, New York; Yale Barn, West Hartford, Conn.; Bleazby's, Detroit; Malcolm's, Baltimore; Neiman-Marcus, Dallas.

8. Soup tureen, Webster reproduction. $50. International Silver Co., E. G. Webster & Son Div. At J. W. Robinson Co., Los Angeles; Marshall Field & Co., Chicago; Chas. Mayer & Co., Indianapolis; Shreve, Crump & Low, Boston; Wm. H. Plummer & Co., New York.

9. Painted wooden tray. Comes in natural color wood with gay peasant design. $6.95. James McCutcheon, New York.

10. Copper dishes with glass cups for fruit cocktails. $1.25 pair. Revere Copper & Brass Inc. At Bullock's, Los Angeles; Dennison's, Boston; B. Altman & Co., New York; H. & S. Pogue Co., Cincinnati; Strawbridge & Clothier, Philadelphia.

11. Croyden Jam Jar. Pear. Has aluminum alloy top and glass base. Used for jams, etc. $3. Kensington Inc. Slightly higher on Pacific coast. At leading jewelers, gift shops and department stores.

12. Combination sugar dish and creamer. $20. Watson Co. At leading stores throughout the country.

13. Recipe filing cases with oilcloth coverings. $1 each. Stone fruit for bookends to hold same. $3.95. Lord & Taylor, New York.

14. Sterling silver butter dish with removable glass top. The tray can be used for many things. It is called Kirk's Repoussé; convenient for ¼ lb. print of butter; also celery and olives. $17.50. Samuel Kirk & Son, Inc., Baltimore. At leading jewelers.

15. White glass plate, $24 doz.; on it, ruby glass finger bowl, $13.50 doz. Mary Ryan. At Pitt Petri, New York; Yale Barn, West Hartford; Bleazby's, Detroit; Malcolm's, Baltimore; Neiman-Marcus, Dallas.

16. Breakfast tray set with knife, fork and spoon design embroidered in any color desired. $7.50. Rosomax Campbell. At L. S. Ayres, Indianapolis; Bullock's-Wilshire, Los Angeles; Neiman-Marcus Co., Dallas.

17. Rose bowl. $35. Towle Silversmiths. At leading department and jewelry stores.

18. Pair of candlesticks called Grosvenor. $12. Community Plate. At Mandel Brothers, Inc., Chicago; Stix, Baer & Fuller Co., St. Louis; Gimbel Bros., New York; Titche-Goettinger Co., Dallas; The Bon Marché, Seattle.

19. Pottery plates with animal designs, $18 doz.; king and queen salt and pepper shakers, $3 pair. Clem & Nixon Hall. At Gerard, New York. Shakers only, Barker Bros., Los Angeles; Hare & Tortoise, Rochester; Rike-Kumler Co., Dayton; Joseph Horne Co., Pittsburgh.

20. Duncan "Sandwich Glass" Goblets. $5 per dozen. "Sandwich Glass" Footed Tumblers, $5 per dozen. Duncan "Sandwich Glass" Finger Bowl and Plate, $12 per dozen. Duncan & Miller Glass Co. At The May Co., Los Angeles; R. H. Stearns & Co., Boston; B. Altman & Co., New York; H. & S. Pogue Co., Cincinnati; John Wanamaker, Philadelphia.

21. Pottery rooster in white and red; plate in white with fruit design. Carbone, Inc. $10\frac{1}{2}$" diameter plates, $30 doz.; rooster, 8" high, $17.50 pair. At The Brown Teapot Shop, Washington; The Little Traveler, Inc., Geneva; Bleazby's, Detroit; The Mayhew Shop, New York; London Flower Shop, Philadelphia.

22. Breakfast set, dotted Swiss and linen. Rosomax Campbell. $7.50. At same stores as #16.

23. Hand blown Venini glass bowl thickly dotted with under surface of bubbles. $25. Lenart, Inc. Two doves of hand blown Venini glass with textured iridescent surface, $15 each. At Bullock's, Los Angeles; S. & G. Gump, San Francisco; B. Altman & Co., New York.

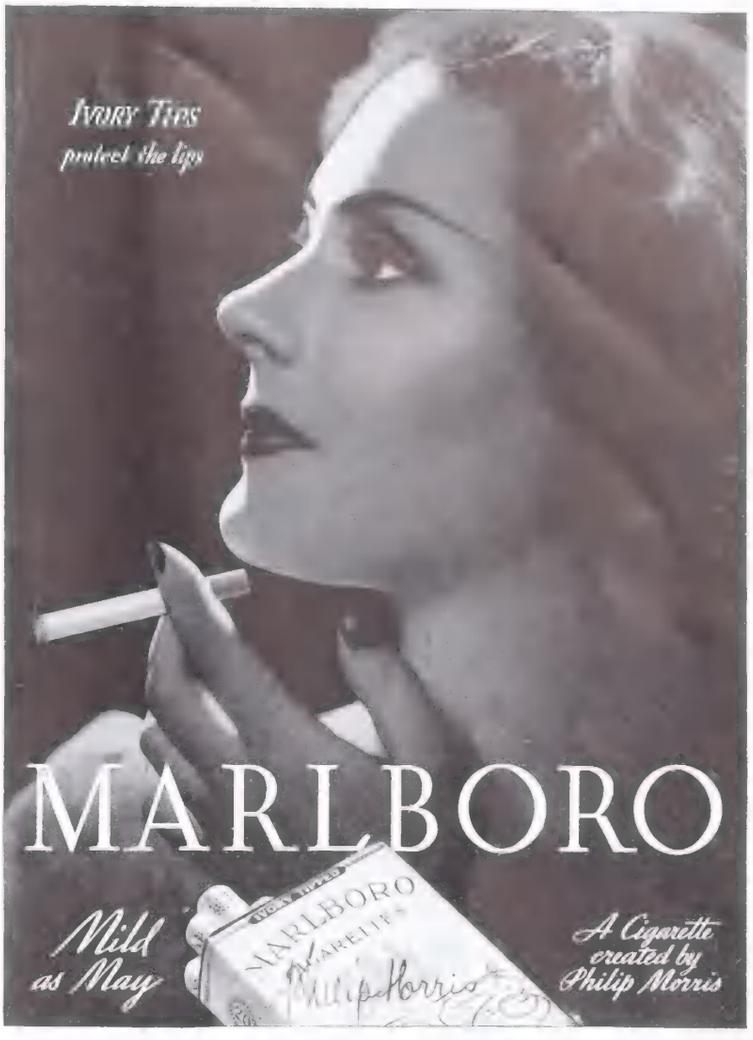
24. International silver carving set. Handles of the carving set are sterling silver, large in size to give the user a good grip. The knife blade is of Hold-Edge mirror finish stainless steel, the tines of the fork and the blades of the shears are mirror finish stainless steel to match. The teeth of the cutting edge are so designed that the bone or joint to be severed will not slip away. International Silver Co. $15. At Barker Bros., Los Angeles; Marshall Field & Co., Inc., Chicago; Jordan, Marsh Co., Boston; Ovington's Inc., New York; J. E. Caldwell & Co., Philadelphia.

25. Harlequin demi-tasse spoons. Come eight in a box with all different flower designs for handles. Reed & Barton Silversmiths. $10. At S. & G. Gump Co., San Francisco; Marshall Field & Co., Chicago; Reed & Barton, New York; Bailey, Banks & Biddle Co., Philadelphia; Shreve, Crump and Low Co., Boston.

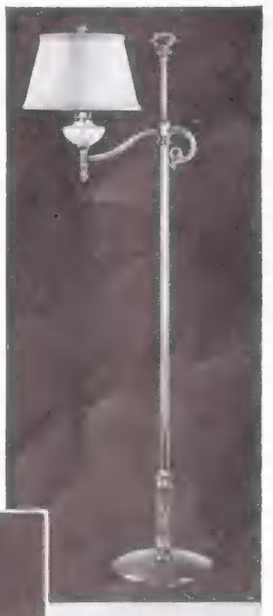
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● ● ● **TO COOK:** ***1. Twin Type waffle iron*** The new Twin bakes two waffles at one time. It matches other appliances in the Pioneer Pattern and is chromium-finished with solid walnut trimmings. Overall size: 11 inches, 8¾ inches wide and 4½ inches high. Manning-Bowman & Co., $7.95. At Bullock's, Los Angeles; Carson Pirie Scott, Chicago; L. S. Ayres & Co., Indianapolis; Jordan, Marsh Co., Boston; B. Altman & Co., New York.

2. Onion soup tureen in a family size. It will hold 4½ pts. and is priced at $3.70. ***Earthenware casserole*** with spun aluminum plate and cover. Wright Accessories, Inc., $5.80. At Woodward & Lothrop, Washington; Hutzler Bros., Baltimore; Wm. Filene, Boston; Abraham & Straus, Brooklyn; Scruggs-Vandervoort-Barney, St. Louis.



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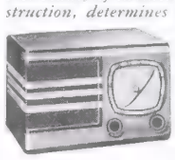
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DESCRIPTIONS AND SOURCES OF THE ARTICLES

3. Paring Knives. John Vassos has designed these in a shape that makes them efficient for paring and comfortable to handle. A curve where the blade joins the handle acts as a stop, preventing any danger of cutting the finger if the knife slips. The handle is of hard black rubber, reinforced and decorated with two steel rivets. Three styles in blades for different kinds of paring. Remington Arms Co. $.39 each. At Tracey, Robinson & Williams Co., Hartford; Edwards & Walker, Portland; Gimbel Bros., New York; John Wanamaker, Philadelphia; Lewis & Bennett Hdwe. Co., Wilkes-Barre.

4. Hand-made pieces by Finnish craftsmen in copper, lined for use as drawn butter servers, syrup, etc. $3.50 each. Finland House, Inc., New York.

5. Electric broiler and hot plate, chromium finish. Will not burn table. $6.95 each. Hammacher Schlemmer & Co., New York.

6. Portable mixer with newly designed multi-speed switch located to provide single hand control of all speeds. Triple beater construction assures uniform mixing. $16.95. With Juice-O-Mat, $4.50 additional. General Electric Company. At leading department stores.

7. Nassau alcohol model Silex. $8.95. Hammacher Schlemmer & Co., New York. (Also an accessory known as the Bowl Holder, recently announced by the Silex Co.)

8. Copper coffee maker. Highly polished French imported drip coffee maker, holds 8 cups. $8.95 plus postage. Bazar Français, Charles Reugger, New York.

9. Servet stainless steel vegetable dish with cover and tray, holds 2½ pints, $6.25. *Servet stainless steel baking dish* with cover and tray, holds 5 pints. $10. Steelsmiths, Inc. At leading department stores.

10. Electric hot server. Two-compartment Pyrex dish with a capacity of 2 quarts. It has an electric heating element which, through the medium of water in the base, keeps food hot and appetizing for several hours. Finished in chromium plate and has white plastic handles and feet. It operates on standard 110 to 120 volts, either A.C. or D.C. 6⅛" high. Chase Brass & Copper Co., $9.95. At Woodward & Lothrop, Washington; Marshall Field & Co., Chicago; Hutzler Bros., Baltimore; Jordan, Marsh Co., Boston; J. L. Hudson Co., Detroit.

11. Cheese and cracker tray. 14½" in diameter, of natural finished maple with a Cellophane cover topped by a carved wood handle. Ashford Fenton, Inc., $6. At James McCutcheon, New York; R. H. Stearns Co., Boston; Bailey, Banks & Biddle, Philadelphia; Woodward & Lothrop, Washington.

12. French earthenware oblong baking dishes, made of the finest French clay, absolutely odorless and fireproof. Various sizes, from $.80 to $2.10 each plus postage. Bazar Français, Charles Reugger, New York.

13. Casserole dish. Manning-Bowman & Co., $4. (Same stores as listed under No. 1.)

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■ ■ ■ **TO GO PLACES:** *1. "Book of Hours" traveling clock.* Open the cover and the leather dial with raised gilt figures springs into view. Bound in soft brown tapir leather. 15-jewel, 8-day movement. Abercrombie & Fitch, New York. Without alarm, $25. With alarm, $30.

2. Canvas bags. Oshkosh Trunks, Inc., New York. $30 for 24" bag on right. $25 for 20" bag on left. At Marshall Field, Chicago; Wm. Filene, Boston; J. L. Hudson, Detroit; Scruggs-Vandervoort-Barney, St. Louis; Strawbridge & Clothier, Philadelphia.

3. American Express Travelers Checks and steamship ticket.

4. Leather folding writing case, in nut-brown pigskin with sloping lid let down flat; exposing a blotter. Has pockets for stationery, letters and papers; pigskin-covered perpetual calendar, address book, notebook and letter opener. Brown moiré silk lining. Has lock. $15. Abercrombie & Fitch, New York.

5. Make-up box covered with Chief Oshkosh duck lined with Permatex, which is washable. Small tray on top. Mirror in lid. Body of case contains ten adjustable loops on a zipper. $35. Oshkosh Trunks, New York. At stores throughout the country.

6. "Handee" purse glove with zipper pocket; 4-button pigskin. Color, cork. $5 per pair. Franklin Simon, New York.

7. Travel iron in pigskin case. Mary Ryan, Inc., New York. $9. At Personality Decorating, New York; Yale Barn, West Hartford; Bleazby's, Detroit; Malcolm's, Baltimore; Neiman-Marcus, Dallas.

8. Traveling Ansley-Dynaphone radio victrola. $89.50. Ansley Radio Corp., New York. At Cable Piano Co., Chicago; Hammann Music Store, Baltimore; Rudolph Wurlitzer Co., Detroit; Haynes-Griffin, New York; Halle Bros., Cleveland.

■ ■ ■ **THE FLOWING BOWL:** *9. Tyrolean raffia* trays and glasses. Tray $4.50, glasses $12 doz. Purchasable at Lord & Taylor, New York; Marshall Field & Co., Chicago; L. S. Ayres, Indianapolis; Barker Bros., Los Angeles. Billy Baxter Club Soda at stores throughout the country.

10. Wine glasses, $3.80 doz.; water, $4.45 doz. and champagne, $4.45 doz. Colonial pattern. A. H. Heisey. Purchasable at Marshall Field & Co., Chicago; Woodward & Lothrop, Washington; Strawbridge & Clothier, Philadelphia; Jordan, Marsh, Boston; Bloomingdale's, New York.

11. Teardrop pattern in whiskey and soda glasses, $4.50 per doz. Teardrop decanter, $2.50. Duncan & Miller Glass Co. Purchasable in Bullock's-Wilshire, Los Angeles; Woodward & Lothrop, Washington; Young-Quinlan Co., Minneapolis; Bloomingdale Bros., New York City; John Wanamaker, Philadelphia.

12. Duncan's Bristol Diamond Rock Crystal cocktail shaker set (one shaker and six cocktail glasses). Duncan & Miller Glass Co., $16.50 per set. Purchasable at Julius Garfinckel & Co., Washington; Carson Pirie Scott, Chicago; R. H. Stearns Co., Boston; Wm. H. Plummer, New York; The Sterling & Welch Co., Cleveland.

13. Cut crystal ice bucket. Cambridge Glass Co., $8.50. At Ovington's, New York City; Jordan, Marsh Co., Boston; Woodward & Lothrop, Washington; Carson Pirie Scott, Chicago; Frederick & Nelson, Seattle.

14. Crystal decanter with cut glass stopper. $3.25. A. H. Heisey. Store listing same as No. 10.

15. Bamboo ice bucket. Edith J. Meyer. $2. At Barker Bros., Los Angeles and Hollywood; Carson Pirie Scott, Chicago; J. L. Hudson Co., Detroit; Hammacher Schlemmer, New York; Rike-Kumler Co., Dayton.

16. Pony and jigger combination from Samuel Kirk & Son, Inc., Baltimore. $5. At stores throughout the country.

■ ■ ■ **TO SMOKE:** *17. Magic ash tray.* $2. Revere Copper and Brass Inc. At L. S. Ayres & Co., Indianapolis; The Hecht Co., Baltimore; J. L. Hudson Co., Detroit; L. Bamberger & Co., Newark; B. Altman & Co., New York.

18. Glass and wooden cigarette box with monogram. $5.50. Sibyl Wilson. At The Young-Quinlan Co., Minneapolis; Jas. McCutcheon, New York; Ethel Campbell, White Plains; Halle Bros., Cleveland; Cabin Crafts, Bryn Mawr.

19. Crystal cigarette box, $1. Ashtray, $1.50. Mary Ryan, Inc. At Olivette Falls, New York City; Yale Barn, West Hartford; Malcolm's, Baltimore; Bleazby's, Detroit; Neiman-Marcus, Dallas.

20. Crystal lighter. Comes with either chromium or goldlac lighter. $5. Mary Ryan, Inc. At Olivette Falls, New York; Yale Barn, West Hartford; Malcolm's, Baltimore; Bleazby's, Detroit; Neiman-Marcus, Dallas.

21. The Pullmatch holder. $1.25 ea., Mary Ryan, Inc., At Pitt Petri, New York; Yale Barn, West Hartford; Malcolm's, Baltimore; Bleazby's, Detroit; Neiman-Marcus, Dallas.

22. The Pic-a-Pipe Rack in blonde maple. This style is also available in natural walnut and maple. Felted base prevents injury to table tops. Pic-a-Pipe Rack for one pipe, $.75. The pipe is a Sasieni, $8.50. London House, Ltd. At Bullock's-Wilshire, Los Angeles; Carson Pirie Scott, Chicago; Jordan, Marsh & Co., Boston; J. L. Hudson Co., Detroit; Abercrombie & Fitch, New York.

23. Stitched russet cowhide cigarette box. $10. Mary Ryan, Inc., New York. At Alice Marks, New York; Yale Barn, West Hartford; Malcolm's, Baltimore; Bleazby's, Detroit; Neiman-Marcus, Dallas.

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● ■ ■ **THEIR PET HOBBIES:** *1. Ciné Kodak,* Model K, without carrying case, $88.50. At Eastman Kodak Stores throughout the country.

2. Yellow filter for Ciné-Kodak Model K. $2.50. Eastman Kodak Co. At Eastman Kodak Stores throughout the country.

3. Flower arrangement tool kit in flowered silk case contains two pairs of shears, saw, hatchet and spray. $7. Yamanaka & Co., New York.

4. "Embroidery and Needlework," book by Gladys Windsor Fry. $4. Brentano's Book Stores, Inc., New York.

5. Decorative brass spigots. $5.45 each. Hammacher, Schlemmer & Co., New York.

6. Viking glass vase by Duncan & Miller. $10. At Woodward & Lothrop, Washington; John Wanamaker, Philadelphia; Bullock's-Wilshire, Los Angeles; Bloomingdale Bros., New York; Young-Quinlan Co., Minneapolis.

DIRECTORY OF STORES

That Are Shown on Pages 75 to 82

7. Etched crystal bowl. $4. In dusty rose, $6; in blue or smoke, $5; opalescent, $7. Verlys of America. At Barker Brothers, Los Angeles; Woodward & Lothrop, Washington; R. H. Stearns, Boston; John Wanamaker, New York; John Wanamaker, Inc., Philadelphia.

8. Portable sewing machine No. 221-1. This featherweight electric, weighing only 11 lbs. 1 oz., is sturdy, quiet-running and fast. Has all the features and does all the work of larger cabinet machines. Sews forward or backward, with a full rotary motion. Singer Sewing Machine Co. At Singer Sewing Machine Shops throughout the country.

9. Hiawatha Needlepoint from old prints. Currier & Ives, $12; Botany Print, $6; background wool, 25¢ per skein. Dritz-Traum Co., Inc. At Denver Dry Goods Co., Denver; Woodward & Lothrop, Washington; Hochschild, Kohn & Co., Baltimore; Jordan, Marsh Co., Boston; B. Altman & Co., New York.

10. Bluish pottery watering can with bamboo spout. $2.50. Pitt Petri, New York.

11. Artista Frescol. A modern dry paint. Box with 5 colors, $1; 12 colors, $3. Binney & Smith Co. At Marshall Field & Co., Chicago; Jordan, Marsh Co., Boston; R. H. Macy & Co., New York; Halle Bros., Cleveland; John Wanamaker, Philadelphia.

12. Roto-Gage. For stamp collectors. Imperial Molded Products Corp. $2.50. At The May Company, Los Angeles; R. H. Mower, San Francisco; Jordan, Marsh Co., Boston; Strawbridge & Clothier, Philadelphia; Kaufman Dept. Stores, Pittsburgh.

13. Fingertip brushes. $1.49. Lillian Greneker. At Marshall Field & Co., Chicago; R. H. Macy, New York.

14. Green watering can. Two-gallon size, $5.50; one-gallon size, $4.50. Hammacher Schlemmer & Co., New York.

15. Weston Ciné exposure meter. $22.50. Weston Electrical Co. At Craig Movie Supply Co., Los Angeles; Almer Coe & Co., Chicago; Willoughby Camera Stores, New York; The May Co., Cleveland; The Eastman Kodak Co., Pittsburgh, Pa.

16. Electric Handy Grinder. $25. Chicago Wheel & Mfg. Co. At Rudolph & West Co., Washington; The L. A. Benson Co., Inc., Baltimore; J. B. Hunter Co., Boston; Hammacher Schlemmer & Co., New York; Maddock & Co., Philadelphia.

17. Wood chest containing 25 tools. $13.50. Stanley Works. At Fries, Beal & Sharp, Washington; Stebbins Hdwe. Co., Chicago; J. B. Hunter Company, Boston; Hammacher Schlemmer & Co., New York; Joseph Woodwell Co., Pittsburgh.

18. Dibble in solid aluminum. $.90. Alfred Field & Co. At Stebbins Hardware Co., Chicago; Joseph Breck & Sons Corp., Boston; Lohrman Seed Co., Detroit; The Garden Shop Inc., Kansas City; Max Schling Seedsmen, New York.

19 and 21. Garden tools of stainless steel. Can be purchased separately, or one trowel and one fork in attractive gift box, $4.25. Stainless steel trowel, $2. Stainless steel weeding fork, $2. Alfred Field & Co. At same stores as those listed under No. 18 above.

20. Durable leather gardening glove with steel fingers. Sizes 6, 7, 8. $4. Lewis & Conger, New York.

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● ■ ■ TO KEEP UP APPEARANCES: *Cannon Cambrilawn sheets* (finished size, 72x108). $9 per pair with reinforced hemstitching; monogramming extra. *Cannon Cambrilawn pillow cases* (finished size, 22½x36). $2.50 per pair with reinforced hemstitching; monogramming extra. Cannon Mills, Inc. At Carson Pirie Scott, Chicago; Scruggs-Vandervoort-Barney, St. Louis; J. L. Hudson Co., Detroit; B. Altman, New York; John Wanamaker, Philadelphia.

2. Waste paper basket and clothes hamper made of shiny tin decorated in yellow, green, peach, red or silver, and white and silver. Waste basket, $1.50; hamper, $3.95. James McCutcheon, New York.

3. Zipper sewing kit with all necessary gadgets for traveling. Pigskin case, $4. Abercrombie & Fitch, New York.

4. Opaline glass and crystal lamps. Clair de lune shades trimmed with sheer gauze ruffle. Dressing table lamps, $12 per pair. Larger lamp, $7.50. The Lightolier Co. At Flint Bruce Co., Hartford; W. & J. Sloane, Washington; Fair Store, Binghamton; Ovington's, New York.

5. London House gentlemen's toilet accessories. After shave lotion and tonic hairdressing in dripless pottery bottle; shaving soap in lacquered walnut bowl. $5.50 the set (items may be purchased separately or in other combinations). London House, Ltd., New York. At Julius Garfinckel, Washington; Marshall Field, Chicago; R. H. Stearns, Boston; B. Altman, New York City; Halle Bros., Cleveland.

6. Brush, comb and mirror. Duchess of Devonshire pattern in silver. R. Wallace & Son, $40. At Barker Bros., Los Angeles; Carson Pirie Scott, Chicago; Hutzler Bros., Baltimore; Shreve, Crump & Low, Boston; B. Altman Co., New York.

7. Velvet chaise throw and pillow. $32.50. Makanna, Inc., Boston.

8. International Radio Corporation's Kadette in Clockette model. Crystalline case, 6 tubes, A.C. or D.C. Speaker grille and turning dial in same area. $29.50. At stores throughout the country.

9. Blanket set of silk with Swiss embroidery in pastel shades. Single bed cover, $39.50. Double bed cover, $49.50. Pillow slips, $18.75. Léron, Inc., New York.

10. Manicure set. Durable leather case in variety of colors. J. Wiss & Sons Co., Newark; $5.95. At Woodward & Lothrop, Washington; L. S. Ayres, Indianapolis; Famous & Barr, St. Louis; Abraham & Straus, Brooklyn; The Higbee Co., Cleveland.

11. White frosted glass bath set with heavy gold rims and gold-trimmed stoppers. Bottles and powder box, $3.50 ea.; tumbler, $2. Ernestine Trostler, New York. At Burdine's, Miami; Jordan, Marsh Co., Boston; Hammacher Schlemmer, New York; E. C. Tansor, Philadelphia; Interior Craft Studios, Pittsburgh.

12. Wamsutta Supercale sheets. Specially embroidered set for Christmas. Two sheets and 2 pillow cases, $25. One sheet and 2 pillow cases, $20. Leacock & Co., Inc. At stores throughout the country.

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The easiest *and most pleasant* way to go about making up your Christmas list is to look through the many pages of our Window Shopping section. There you will find enough variety in additional gift suggestions to satisfy even the most discriminating person. And think of the time and effort saved!

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THE ROOFS OF THESE TWO HOUSES TELL THE INSIDE STORY OF HOME INSULATION

MELTED SNOW on the roof at the left indicates that the uninsulated house leaks heat like a sieve. Note that the snow does not melt on the insulated house at right.

DOES snow melt fast on *your* roof? That's a likely indication that your house leaks heat like a sieve; that's why rooms are apt to be chilled and drafty; family prone to colds; fuel cost out of line.

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Part of the Men's Bar at the Waldorf-Astoria, designed by Schultze and Weaver, the architects for the hotel

FOOD and DRINK BAR

OSCAR, particular glory of the Waldorf-Astoria and one of the greatest living authorities on foods and drinks, is keen on Drambuie. The fact that Drambuie is new to us makes us confessedly behind the times, because back in the eighteenth century it was the Bonnie Prince's own personal liqueur. It serves in these less glamorous days in that it presents us with several out-of-the-ordinary drinks. We like to serve this one in place of the routine Martini (its name, appropriately, is Bonnie Prince Charlie): One-third Drambuie, one-third Cognac and one-third lime or lemon juice. Or, if you like Drambuie as much as this department does, you will prefer to make it instead with one-half Drambuie, one-quarter Cognac and one-quarter of the lime or lemon juice.

For after dinner, try pouring a pony (an ounce) of Drambuie into your demi-tasse and then filling it with strong black coffee. This is called Café au Drambuie.

One of Oscar's hot hors d'oeuvre which would be simple to prepare at home for a cocktail party is made in this way: To a quart of boiling milk add a half pound of diced bacon and Swiss cheese. Mix with three egg yolks, season and cook in a round or square pan mold till it is the consistency of a rarebit. Then cut to the size wanted and serve hot. The name is Quiche. Another is a cheese roulade: Melt Chester cheese on thin slices of bread, roll and cut into small sausage-shaped pieces. These are perhaps easiest to handle if you run a toothpick through each.

If you're a Sunday night contract player, make a note of Oscar's special Welsh Rarebit.

Take about six ounces of good American cheese. Cut into small pieces or put through a meat or food grinder. Then put it into a pan or chafing dish, melt slowly and add a small wineglass full of beer, a good pinch of powdered English mustard and a dash of paprika, stirring constantly. When nearly ready to serve, have ready the beaten yolk of one egg, and drop this into the boiling rarebit, stirring all the while. Serve it over a slice of toast and eat it while it is still piping hot. Oscar stresses the point that a rarebit, to be good, must be stirred.

We wish to go on record as having made a valuable discovery. Rum is not a hot weather drink only. After cruising through the recipes of the makers of Myers' Jamaica rum we were convinced of the cold weather appropriateness of the following (and several more besides). September Morn: White of an egg. Juice of half a lime or lemon. One teaspoon of Grenadine. Half a cocktail glass of Myers' Jamaica rum. Plenty of ice. Shake well and strain into the nearest cocktail glass.

Or Myers' Racquet Club: One-third cocktail glass of orange and lemon juice mixed. One-half teaspoon of maple syrup. About two-thirds cocktail glass of Myers' Jamaica rum. Ice. Shake. Serve.

From the Taylor Wine Company come two dessert leads. The first is Pineapple Sherry Mousse. One of the great beauties of this is that you make it well ahead, set it in the freezing pan of your refrigerator and it's all set for any time you like to serve it. Into it go: Two-thirds of a cup of milk. One-half pound of marshmallows (about twenty). One-half cup of drained, crushed pineapple. One-eighth teaspoonful of salt. One-half cup of Taylor's sherry wine. One-half pint of heavy cream.

Melt the marshmallows in the milk over hot water. Chill until thickened. Add pineapple, salt and Taylor's sherry wine. Add the cream, whipped stiff, and stir until well blended. Pour into the refrigerator tray and freeze without stirring.

Wine syrup to dress up pancakes, waffles or cup cakes can be made up ahead, bottled and kept indefinitely. It is: One and a half cups of sugar. Two and a quarter cups of Taylor's white Tokay wine. Three tablespoonfuls of water. Stir these three together until dissolved. Bring to a boil and boil for ten minutes. Serve this hot or cold. It's incredibly good on French toast.

When the master blows in at half past six with a raft of people for cocktails, having forgotten to warn you, the quickest thing you can give them to eat is shredded Ralston. This was originally intended by its makers as a cereal, looks like dice-size shredded wheats and has a nutty flavor. Throw a dishful into a pan with butter and salt and serve them as soon as they're all full of butter. Any leftovers can be dried out in the oven, eaten with cream for breakfast the next morning. This department also has saved the day more than once with those tiny and superbly flavored canned Swedish shrimps. These are so fancy in themselves that they don't call for any dressing. Serve them right in the tin, which is rather like a sardine tin, with the top rolled back on its key and let people harpoon them with toothpicks. Sour black bread, cut as thin as paper and spread with sweet butter, or Ritz crackers without butter should be alongside, to make them easier to eat. Finally, we could not face the hazards of unexpected guests without a bottled of pickled onions on the shelf, the tiny pearl ones which are wonderfully strong.

If you have time to telephone round the corner and if there's a Schrafft's in your town (New York, Brooklyn, Jackson Heights, Newark, Philadelphia, Syracuse and Boston), they will make up and send you assorted canapés, stuffed celery à la Schrafft, celery stuffed with Roquefort and cream cheese, stuffed eggs or cheese sticks, assorted nuts, or potato chips. This is elegant food.

Brown's hickory-smoked turkeys are the most luxurious turkeys going. They are beautifully rich, and you can't eat a vast quantity at a time, so they don't fall into the category of the common birds. They are grand to serve with cocktails, unadorned, as it's a pity to introduce anything which might detract from the flavor. In ordering them, remember that they shrink to about half their weight in cleaning and smoking. You pay on the gross weight, $.63 a pound. The address is Brown's Grand Market, 199 Main Street, Ossining, New York, so you order your bird by mail.



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LOG OF THE PRACTICAL GARDENER

CONTINUED FROM PAGE 105

the little lattices taken out from the Ivies preparatory to putting them flat on the ground. What cannot be removed, as is the case with fountain features or pieces of statuary—and now the smallest garden boasts some such feature—is covered over with box or basket, and where special coddling seems necessary, tar paper goes over the protecting receptacle. In the case of any plaque or inset in a wall (I have one Della Robbia which is a joy), a little sloping pent house is fastened above it to protect the tile from injury by ice or snow. It is a removable roofiet. Used from year to year, it has proved adequate to its purpose for fifteen years. Of course the plaque is set in cement on the brick wall.

19. NOTEBOOK ITEMS. In one of the books bought to pass on in a day or two, two items were found which went down in the garden notebook, one for next year's service and one to be used immediately during the holiday season. The future note: When Tulip bulbs are to be planted in regions where fears of mice and moles render the results precarious, the English gardener protects his bulbs from being disturbed by a coating of red lead before putting them into the ground. Another method in favor in the same country, and easier, is to dust them with flour of sulphur. Both of these remedies sound too simple for our brand of moles, but they will be worth trying. The hint for current use: Maidenhair fern can be made to keep quite fresh by submerging the sprays for an hour or two in water immediately upon arrival from the florist, and then burning the ends of the stems. This process renders their life in a flower arrangement much longer and will insure a longevity of six or eight hours for waterless use, corsage or bouquet. Or so the book says.

20. GLEANING MOOD. Having been brought up in the part of the country where thrift means using everything that is available for the needs of the moment, there is always great satisfaction in gathering house decorations from a denuded garden. Judiciously held shears snip lengths of Cedar and Spruce, bits of Boxwood, tips of Pachysandra. These are mixed with red berries from the Barberry bushes and the Hawthorns, Rose apples from Silver Moon and American Pillar climbers, and black shiny globes of Privet and Inkberry. Then I go out into the hedges and the by-ways and see what can be brought in. Usually the basket contains crimson haws of the wild Rose, Christmas fern fronds, Sumac and Snowberry. Again from the garden come the seed pods of the Plumepoppy, Bocconia, and sprays of Leucothoë and Evonymus. A most suggestive article along this line was in the August issue of HOUSE BEAUTIFUL: "Beauty After Bloom," by Jean Hersey, page 18.

How to heat all 12 rooms of an 8 room house



Maybe you're doing it . . . and don't know it

YOU probably are—unless your home is modernly insulated. Actual statistics *prove* that if you're heating an uninsulated 8-room house—you are actually spending enough for fuel to heat a 12-room house which *is* insulated with Capitol Rock Wool. Where is this extra heat you are paying for, going? Outside—to melt the snow on your roof—to heat the open air.

How can you prevent this waste? Insulate now with Capitol Rock Wool. It keeps heat *inside* where it belongs—gives you fuel savings of up to 30% a year to quickly pay its cost. Capitol Rock Wool (factory granulated) is easily installed by the blowing method in existing homes of *any* type with no muss nor bother to you. It makes the house comfortable all over, is fire-proof, vermin-proof, sound-proof and permanent. For new homes, too, there are Capitol Rock Wool products.

And in summer—Capitol Rock Wool keeps heat *outside*, giving you a home which is as much as 8 to 15 degrees cooler. Every room is comfortable, cool.

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Please send me descriptive literature telling me how I can cut fuel costs in winter—be more comfortable in summer.

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21. BULB INSPECTION. There is an entry for December 18 which must be true or it would not be set down, but which seems an unbelievable task for the pre-Christmas week: the boxes where the bulbs were stored. Dahlias especially, were looked over! It always comes so quickly, that need for inspection! It was only yesterday that they were packed away, but rot will take hold with unexpected rapidity, or too much moisture create those soft spots which spell ruin for the future blossom. No matter what the medium for storing these plant forms, sand, peat moss or, with the Dahlias, paraffin coating, they are always put in a wooden box lined with about ten thicknesses of newspaper.

22. SIGNS OF ROT. In the monthly inspection which begins now, if the bulbs and tubers appear to be in perfect condition they are re-covered and left alone; if they show signs of shriveling a little moisture is added before the paper cover is refolded. If, however, there is any sign of dampness they are taken out of the box and allowed to dry off for a few hours or a day or two, according to their condition, and then put back. The examination of other types, like Gladiolus corms and summer bulbs, consists mostly in seeing that mice have not found these tidbits too much to their liking. Tin containers are the best deterrent, with air holes punched in the covers. Also I see that the covers of the tin boxes of seeds are still on tightly. It is a tragedy to find a cache of precious seeds gone to provide dinner for a mouse.

23. WEATHERVANE LORE. On December 21 I set the alarm clock so that I may be sure

to look at the weather cock on the garage at midnight. It is St. Thomas Day, and the wind will remain the same as it is now for three months. So when the nose of the gilt horse scents the north wind, I go out in the morning and see that the garden blankets are snug and tight, and that no corners have been left at loose ends. Another saying of this particular moment: if it freezes on St. Thomas Day the price of corn will fall; if it be mild, the price will surely rise.

24. WATCH FOR INSECTS. A watchful eye should be kept even this early for caterpillar nests, for the smallest garden can harbor them. A Lilac bush had a fine nest which was cut off, branch and all, far the simplest procedure where size allows it to be done. Burning is a well-known remedy, with torch or kerosene soaked burlap. One year when the region was alive with the crawling things, which recur in frequency cycles covering several years, a group of gardeners clubbed together and invested in a permanent form of protection by buying air-acetylene torch equipment, which proved to be a tremendous improvement over the usual long stick with the piece of rag flaming at the end. The outfit consisted of a small portable tank, a 30-foot length of hose together with a long pole of bamboo. The torch is thus easily directed into any part of the tree where the caterpillar nests are located, even to the upper branches. The flame is controlled so there is no injury to foliage or bark of the trees and no blazing, dripping oil falls on the pet clump of Phlox. Never was the work of cleaning out these pests so efficiently done. If the branch cutting system suffices, one must never think that throwing away the severed limb will suffice. Little do the worms care whether they are aloft or below, so a bonfire of destruction, complete and drastic, is needed.

25. LILY-OF-THE-VALLEY. One year it was not convenient to buy Lily-of-the-Valley bulbs for house forcing, yet those were the only plants filling the need for the particular purpose in mind. The main feature for these pips, which is obligatory for success, is to fool them by letting them freeze, thus creating the impression in their pippy minds that winter is over and spring on the way. I dug up the sprouts, separated them carefully and laid them in circles in pots of fiber and then left them on the porch to freeze thoroughly. In a week or ten days they were brought into the house and forced in heat on a shelf over the radiator, with not too much light at first. While this self-grown garden material may not bring quite as large blooms as those commercially prepared, if the pips have been well frozen there will be good flowers.

THIS IS GOOD BUILDING

SUPPLEMENTING THE ARTICLE ON PAGES 54, 55 AND 56

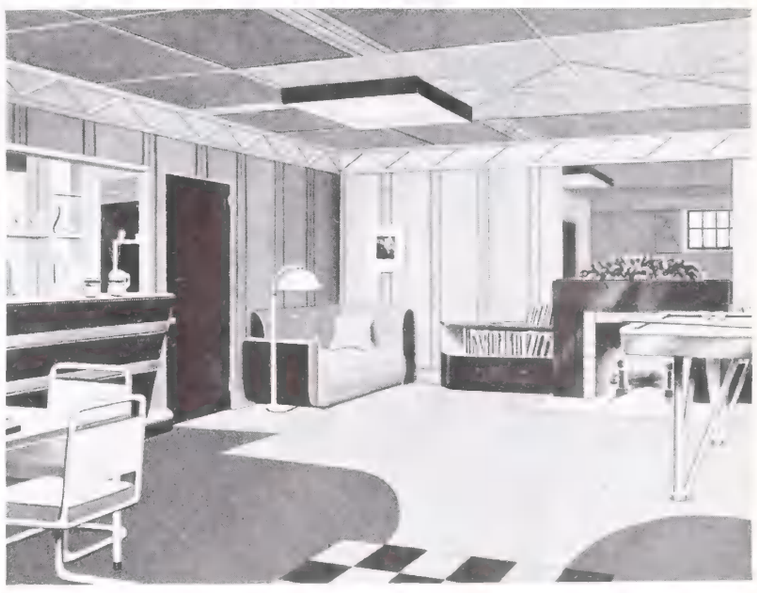


Directly below is the basement plan of House No. 20 at Scarsdale as originally published in the September installment of the story. It shows the relation of garage, recreation room and heater division. At the left is the heating and air conditioning plant itself, in position with switches and controls. The unit is a Bryant gas fired one, supplying warmed, filtered, humidified air to the house through ducts and grilles. Chronotherm electric control equipment adjusts house temperatures





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The Olympic Champion's Hollow Terrace toboggan. Speed: 60 m.p.h.

SKIING has swept the country. It is like the ball of snow which started modestly enough at the top of the hill and came thundering down to the bottom, the size of an elephant. Nor do age or previous condition of health seem to deter anyone. All up and down the land, the fat and the thin, the young and the not-so-young go panting manfully up frosty slopes and come whizzing down them, sometimes rightside up, sometimes not. You will find in the most timid hearts a throbbing desire to jump from staggering heights and sail through the air in a delirious swing. It's the old, old hope of flying. It's the native delight in our fine cold winters.

The fact that skiing happens to be hard work seems not to discourage anyone for long. If you think learning to ski is a bagatelle, ask anyone who has put in time at the Eastern Slopes ski school near Jackson, New Hampshire. There the beginners, lined up in order, go puffing up the slopes walking on their insteps so as not to slide backward (hauls up by cable are reserved till you're really good), go sailing down again, pick themselves out of the snow and start all over till they're dizzy. They do it hour after hour, day after day. If they were made to do it by law there'd be a revolution. As it is, they adore it, and a very good thing, too. It is fun, in time, and it's unparalleled for health.

Where to go? If you like a fascinating town and a gay time, you'll not have to think twice; just pack a bag and buy a ticket to Quebec. Quebec remains one of the most enchanting spots on earth. From the wide eaves which overhang its tortuous up-hill streets, long icicles hang flashing in the sun. Among the most picturesque of all its buildings is that famous hostelry, the Chateau Frontenac. Its turrets and gables are as pretty a sight on a winter's morning as you will find anywhere. The rooms and the food are a delight and right at your door are winter sports to satisfy the most avid. If you have never been there, go at once. If you have been there, you need no words from us to assure you that it is a heavenly spot.

Then there is Montreal. You ski in Mount Royal Park, Fletcher's Field or in the open country nearby. The Montreal Tourist and Convention Bureau is bursting with information. (*Continued on page* 116)



Skiing



in OLD QUEBEC

Smooth going on fast but easy slopes... Swift-gliding figures that *slalom* down white rolling hillsides.... Bright-clad and gay-spirited parties on alluring *cross-country* trails... Here is SKIING at its best—at Lac Beauport, adjoining old French Quebec—where Winter reigns over its myriad festivities... Racing husky teams with famous mushers, *skijoring*... a triple-chute toboggan slide and skating rink, festooned with vari-colored lights... Sleighing parties, snowshoeing, hockey. *Carnival Supreme prevails*—The royal hospitality of Chateau Frontenac is magnetic—there's a migration Northward to this joyous center for smart, sport-loving people. Luxury and comfort abound in unsurpassed cuisine, sparkling vintages, roaring log fires, modern appointments. An 18th Century-costumed string quartette and spirited dance orchestra. Terrace Club open to guests. Period suites: single or double rooms with bath. A well-known sports director and expert ski instructors.

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For expert or novice, the Province of Québec provides skiing conditions unsurpassed anywhere! Deep, crisp snow, miles of ski trails await you in such famous skiing localities as the Laurentian Mountains . . . Gatineau Valley . . . Eastern Townships . . . Québec City, ancient capital of the fleur de lys province! . . . Montréal. Cheery French-Canadian inns, gay with laughter and warm in the glow of open fires!

Snow-time is ski-time in Québec . . . come and enjoy the fun! Easily accessible, Québec is just overnight from almost *anywhere* . . . and it's inexpensive! Write or wire for information to "Office du Tourisme de la Province de Québec", Montréal or Québec, Canada.





Office du Tourisme de

La PROVINCE de QUÉBEC

MONTREAL - QUÉBEC

CANADA

COMPASS POINTERS

CONTINUED FROM PAGE 114

including everything from hotels to guides. Among hotels recommended are the Ritz Carlton, Windsor and Mount Royal. The Seigniory Club, seventy miles west of Montreal on the Ottawa River, has a ski jump to knock the breath out of any expert.

The Laurentians are a skier's paradise. About eight miles from Quebec City, the Provincial Government of Quebec in conjunction with the Canadian Pacific Railway is even now completing a large ski trail development in what is known as the Lac Beauport area. For more skiing, French Canadian pea soup and French Canadian cuisine in general, there are loads of places. Pinoteau's is run by Lucian Pinoteau, at the base of Mont Tremblant. Not far from it is the Gray Rocks Inn near the village of Ste. Jovite, which is also the home of the Wheeler Husky Dog Team, a celebrated team. At Ste. Agathe, largest village in the Laurentians, the Laurentide Inn, on the edge of the Lac des Sables, looks out on some fine skiing country. Then there is the Alpine Inn, a large warm log chalet at Ste. Marguerite's Station, which the train has great difficulty in getting up to, frequently requiring two engines and several tries. Chalet Cochand, a few miles from there, has a memorable Norwegian bar. These are only a few miles from a quaint village called Ste. Adèle, high in the mountains, where the skiing is grand and almost no one speaks any English. Piedmont and St. Sauveur are popular, too, but they boast no real hotels, just French *pensions*. At all these small Laurentian places, rates range from about $4 to $7 a day for your room and meals. You have to make reservations well in advance.

Some of the big sports events:

Jan. 2—International Downhill, St. Sauveur, P. Q., St. Sauveur Ski Club.
Jan. 2-3—Collingwood, Ont., Blue Mountain S. C.
Jan. 9-10—Midland, Ont., Midland S. C.
Jan. 16-17—Walkerton, Ont., Walkerton S. C.
Jan. 23-24—Huntsville, Ont., Huntsville S. C.
Jan. 30-Feb. 1—All club championships in Ontario.
Feb. 6-7—Peterboro, Ont., Ontario zone championships
Feb. 12-13—Ontario championships, Norland S. C., Ottawa.
Feb. 19-20—Quebec championships, Quebec City.
Feb. 20-21—Hamilton, Ont., Cedar Springs S. C. (3rd class).
Feb. 26-28—Canadian Ski Championships, Ottawa S. C.
March 6—Quebec Kandahar, Mont Tremblant, P. Q.
March 6-7—Huntsville, Ont., Huntsville S. C.
March 13-20—Ski week, St. Sauveur, P. Q., near Piedmont.
March 13-14—Collingwood, Ont., Blue Mountain S. C.
March 25-26—Alberta Championships, downhill and slalom, at Lake Louise, Alberta.

BOTH men and women skiers have worked themselves up into a good many knots about equipment. For practical purposes, we'd like to give you a rough outline of the sort of things you would do well to buy for your ski trips. We think this is practical advice.

Skis come first, of course. If you have a good teacher, follow his advice on what sort to get or go to an authority. The André Ski Shop in New York is probably as good a place as there is anywhere. They also make ski boots. Saks-Fifth Avenue has splendid ones. You wear long wool underwear, the two-piece kind. Abercrombie and Fitch can look after this extremely efficiently. As to pants, better have one pair of long ones, one pair of plus-fours. These will be waterproof, preferably gabardine or whipcord. The long pants are really long, cut so that the cuff is practically even with your boot heel and neither sock nor ankle band show. Pants are pencil slim, no bulk anywhere. A minimum number of pairs of socks is six because you get wet and you get hot and you wash them nights and sometimes they aren't dry by morning. Four pairs of short socks to wear with your long pants, two pairs of long to wear with your plus-fours. Incidentally, get yourself some of those heavenly Abercrombie and Fitch moccasins or the red Central European embroidered leather slippers with soft soles that flourish in all Peasant Art shops. Ski boots weigh an immense amount and the second you come indoors you want to shed them and put on something soft and restful. Go for sweaters in a big way. You can't get too many

(*Continued on page* 118)

ITALY *the sunshine land*



from the ITALIAN RIVIERA: San Remo, Bordighera, Rapallo, S. Margherita, etc. to the GULF OF NAPLES: Capri, Sorrento, Amalfi, Ravello, etc. and down to SICILY: Taormina, Palermo, Siracusa, etc., you will find a clear and spring-like air in all seasons accompanied by sceneries of unrivalled beaty

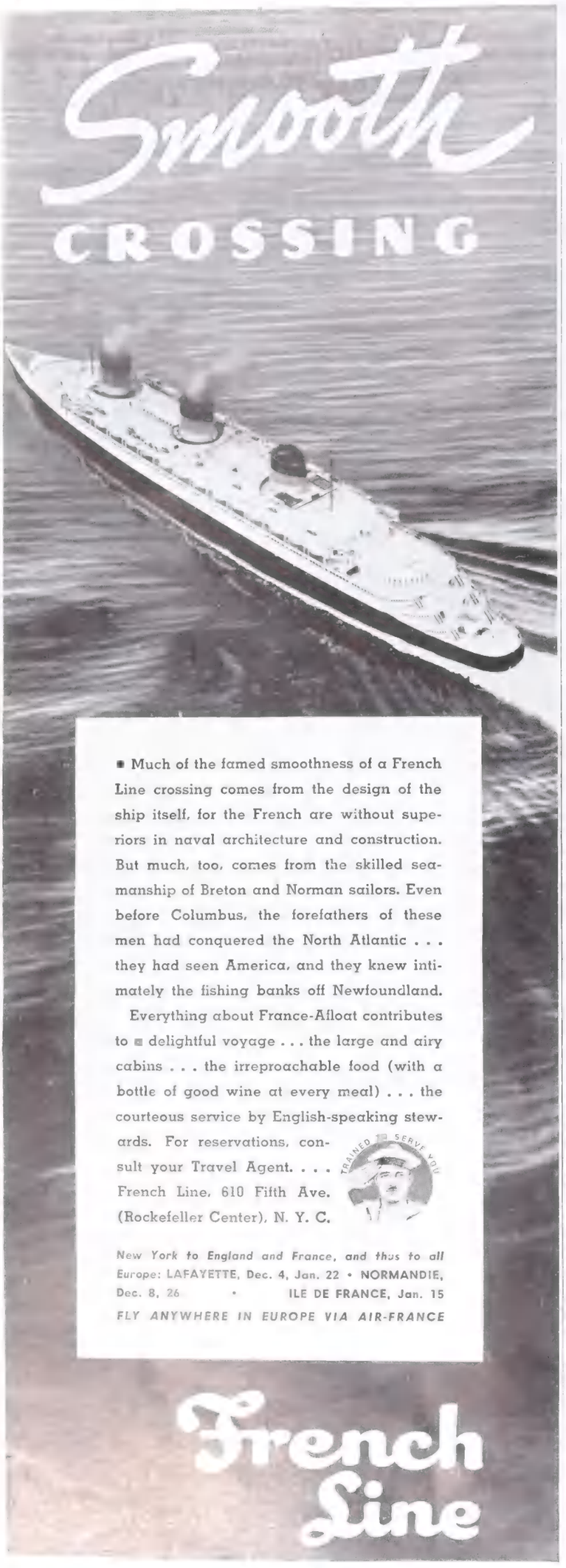
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of them. Europa House has stacks of honest-to-goodness Austrian designs. Stores through the country which carry them are Saks-Fifth Avenue, Bullock's-Wilshire, Marshall Field, Halle's and Jay's.

Have at least one sleeveless man's sweater on account of you are certainly going to get desperately hot before you are through. You'll start sagely out in the morning with layers and layers of sweaters on. You'll shed all over the landscape, little heaps of bright sporty sweaters till you feel like a fool. You need them for tough weather and twilight and general decoration, but don't try to wear many of them at once except in the teeth of a northeaster. For shirts, get plain flannel ones cut like the ones you ride in and even one or two with short sleeves. Any and all jackets should be fitted with straps around the armholes so that you can carry them over your shoulders comfortably without actually wearing them after you get hot. Nobody much wears hats. If you have the kind of hair which gets away without some controlling hand, wear bright knitted bands wound around your head. You will do well to have a parka, one of those jackets with a hood lined cheerily in fireman's red. All jackets should have windbreaker linings. Extra jackets will be useful for filling in. Mittens are more successful than knitted gloves. In mittens and scarves you can begin having fun in buying. Those amazing peasant mittens (Europa House again) which have flashing bright patterns knitted into them can be as zany as you please. Match them up with a scarf or not, just as you like. Another spot for breaking out is around your waist. Here you can wear one of those wide stone studded Mexican belts (Paige carries them) or a band of imported linen with embroidery, more Europa House loot.

What you will do about out-of-hours dressing depends on the place to which you go. At some of the grander ones our spies report a great predeliction for black velvet pyjamas. These are worn with tailored white satin blouses and boleros. Perfectly plain except that you wear your widest and dizziest belt with them. Also have a pair of black broadcloth slacks made exactly like a man's Tuxedo trousers, complete with braid down the sides. They can be worn with any kind of shirt, quilted jackets, evening sweaters, and what have you. Europa House makes 'em and Saks Fifth Avenue has them in New York City.

TO GROW IN A SUNNY WINDOW

CONTINUED FROM PAGE 57

and leaf dropping are the results when earth is kept too wet and there is a lack of humidity in the atmosphere. If tops are frequently syringed and plenty of indirect ventilation given, it is easy to grow really fine Begonias.

Poinsettias, which come upon the scene at Christmas time, enter the garden at their peak of perfection. This should last for weeks, but too often in a few days effective specimens begin to drop both green leaves and scarlet bracts. To maintain its beauty, the Poinsettia requires plenty of sun, an even temperature of at least 70°, protection from chills and drafts, and careful watering without extremes of either dampness or moisture. Sometimes watering twice a day is necessary and if the air is dry, it is well to sprinkle the foliage daily, avoiding the bloom, which will spot.

Dormancy is induced late in February by a gradual withholding of the water supply. Then the plant is pruned and stored in a cool cellar until mid-April when heat, light and moisture will start it into growth again. In May the Poinsettia is repotted in the same container unless it is badly pot-bound and needs more room. From late September an application of liquid plant food is given every fortnight until the buds open.

The Christmas Cactus (*Epiphyllum truncatum*), with its rosy-red tubular flowers hanging like earrings from the pendant tips of the leaves, is particularly effective if a florist's specimen grafted and trained to tree form is obtained. When first it comes in from its summer holiday, it is kept in a cool window until signs of growth appear in December or January. Then plant food is given weekly. It is moved to the window garden and watered only about every third day, since too much moisture at this time loosens buds. The Christmas Cactus flowers very freely.

The Marica, though rarely seen in florists' shops, has long been the joy of indoor gardeners because of its ease of culture and lengthy display of white or blue Orchid-like blooms, which first appear in January. The Marica, also called Toad Lily and Twelve

Apostles plant, will stand extremes of temperature provided it never suffers drought—water is often required twice daily—and the broad fan of foliage is held each morning under the open faucet. If the flowers are permitted to fade naturally and are not cut off, small plantlets will take their place at the leaf tips. These may be removed and grown on to replace the older plant. If this grows too large, it is divided in May.

The Kalanchoë, obtainable in a number of varieties of which *carnea* is excellent, sometimes blooms at Christmas, but more often starts its long display later in winter. It is a succulent easy to grow if not overwatered. The flowers range from pink to red.

The Amaryllis is a little more trouble than some other window plants because it is a bulb with a special cycle of growth to be considered, but its scarlet, pink or even white Lily-like blooms are very striking.

The bulbs are available as early as November and may be purchased in containers or with roots intact ready for planting in as small a pot as possible. This must be root-filled before any blooms are produced. The bulb should be set in fairly heavy clay soil with half protruding above the soil level. It is well watered once and then set in a cool, dark place for eight to twelve weeks until a strong flower stalk shoots up. In the window garden sun and water (in quite small quantities until the stem is four inches high) and a weekly application of weak, liquid plant food soon produce from three to five blossoms to a plant. These are cut off as they fade, but the plant continues to develop leaves. After light frost, the Amaryllis is dried off and rested but left in the same pot with top soil enriched.

Gardenias, long considered greenhouse subjects, are being grown more and more as successful house plants. With care, it is even possible to carry these shiny-leaved shrubs over to a second year's blossoming, but they are not the easiest plants to manage, and better not attempted by those entirely inexperienced in window gardening. A steady daytime temperature of 70° with a drop no lower than 55° at night, plenty of indirect ventilation, morning sun and some arrangement to promote humidity are essential. A daily spraying of tops will usually avert scale and mealy bug, keep the foliage clean and moist enough for healthy growing. If the plant is set on one of the new fiber pads or in a pebble-filled saucer, with a water level maintained below the level of the roots, there will be little tendency to yellow foliage.

Quantities of water are required during the blooming season, when an evenly moist soil condition which extends to the lowest roots is important. A single day's drought may result in the drying of buds at their base and premature falling. Occasional soaking of the pot in a pail of water with the moisture level just below the pot rim is fine. Buds take an unconscionable time to open and during the long weeks of their development liquid plant food is strengthening. After flowering, Gardenias are lightly pruned and sunk in their pots in the sunny garden with a mulch of cow manure on the soil surface and careful attention to moisture.

The Azalea, usually obtained in bloom at Easter, is a permanent addition to the window garden if, after it has bloomed, it is kept there in full sunlight with plenty of water and plant food to help it develop buds for next year's display. The flowers are cut off as they fade and any necessary pruning done immediately. While in bloom, plants are kept back a little from the sun and in a cool place. Much water is required.

Sun, syringing of tops, some plant food and frequent watering are summer requirements for proper bud development. From September on until growth is well advanced the Azalea is kept in a cool, sunny place and not introduced to the window garden until buds are well formed.

Paper White Narcissus are never-failing additions if the bulbs are spread on a cold, sunny window sill for several weeks before the first of the fortnightly plantings are made in mid-November. Then they are grown in the dark at about 50° until roots form and foliage is well up. After this a week in cool sunshine is given with the final bursting of the slender bud caps taking place in the window garden. With a cold start, foliage won't tend to unsightly heights, and if drafts and over-heating are avoided bud blasting can be prevented. Only the lower third of the bulbs is submerged in the water of the pebble arrangements.

All these plants are fairly easily obtainable and most of them simple enough to grow. After long experience I am convinced it is better to achieve in the window garden a brilliant display of fairly common and not too touchy material than to have but a sparse showing of a few dearly won exotic blooms.



Left, Driekop Gorge, Transvaal. Below, Polana Beach, Lourenço Marques.



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Right, Durban Country Club; below, Venster Rock, Caledon, Cape Province.



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SHRUBS THAT WON'T GROW UP

CONTINUED FROM PAGE 71

There are twenty available Junipers (*Juniperus*) of growth habit ranging from the open vase form to the bush. Again it happens that the one most often seen, *J. virginiana*, the Red Cedar, is unsuited for limited height, as it soars to 40′ and 50′ if given a chance. Instead secure *J. pfitzeriana*, with ostrich plumes of gray green and lateral growth; *J. sargentii*, prostrate in habit, so valuable for a ground cover; or one of the same type, slightly larger and less expensive, *J. communis depressa*, 2′ to 3′ in height, whose branches spread along the ground. The Tamarix Savin Juniper, *J. tamariscifolia*, is also low-growing, compact and soft-textured in foliage.

Of the pines only the Mugho, *P. montana mughus*, is to be considered, a short-jointed plant chosen with the fact in mind that while this evergreen will not soar, it develops a five-foot spread, and needs careful placing.

Then we come to the Yews. For restricted heights, however, beware the often used *Taxus cuspidata*, the upright Japanese Yew, which grows with a single trunk and cannot be kept in bounds. Substitute *T. cuspidata nana*, 2′ to 3′ tall, a compact mass of dark green, and for horizontal usage in mild climates *T. baccata repandens*, the spreading English Yew, or *T. canadensis* where the north winds blow.

The last section of this group is the Thuja family, and of the eleven small possibilities, the three most desirable are the Globe Arborvitæ, nice dark green balls of foliage; *T. occidentalis compacta*, the same form, but a lighter green, and Tom Thumb Arborvitæ, a low pyramidal shape.

BROAD LEAVED EVERGREENS. It is a relief in this group to find that one of the most useful members is a very familiar one—*Evonymus vegetus*, big-leaf Wintercreeper. Less known but equally amenable to reason is *Ilex glabra*, Inkberry, with small good foliage resembling Box or Privet.

As for Rhododendrons, only the small-leaved types may be tolerated in this discussion. Such are the Carolina species, either white or rose, or little snowy Boule de Neige, or the Korean *R. mucronulatum* for those who know how to use violet pink blooms and who live in a white house. The Andromedas are valuable material, *Pieris floribunda* with light green foliage and white Lily-of-the-Valley flowers, and *Pieris japonica*, Japanese Andromeda, more beautiful but less hardy, and needing full shade and ample shelter during the winter. Mountain Laurel, *Kalmia latifolia*, is included under protest and with a word of caution, as its maximum growth is 8′ to 10′. But with this dash of cold water, I put it in the list, as it is desirable for its continuous good foliage and fine bloom. *Leucothoë catesbaei* finishes this division, drooping Leucothoë, with white bells, arching stems and bronze winter foliage. It is one of the few real shade lovers.

DECIDUOUS SHRUBS. These varieties are from 2′ to 4′ at maturity, and are adapted for feathering down the evergreens in the planting near the house or for low hedges. The list begins with *Viburnum opulus nanum*, dwarf Cranberry-bush, which has no flowers but nice, compact foliage which can be trimmed into any shape desired. It is seldom seen and should be widely used; 3′ is its maximum growth. Snowberry and its counterpart, Coralberry or Indian Currant, *Symphoricarpos racemosus* and *S. vulgaris*, are good for half shade, like moisture and keep their fruits through the winter; *Kerria japonica* has yellow flower discs in the spring, and emerald stems in the winter; the Leadplant, *Amorpha canescens*, feather-leaved and violet-flowered in July; *Callicarpa purpurea*, Chinese Beautyberry (not to be confused with Beautybush), has lilac berries and is especially attractive in August. Stephenandra is one of my favorites and can be allowed to foam over its surroundings in graceful habit, or may be trimmed into globe shape for formal accents. The flowers are white and negligible bits of fluff. Deutzia is ever good, both *D. gracilis* and *D. lemoinei*, the first having white profuse bloom in May and the latter snowy clouds of larger flowers in June. There are two pink varieties, both low growers, but I feel about them as I do about a pink Lily-of-the-Valley—they are quite unnecessary. *Amygdalus communis* is the old fashioned pink and white flowering Almond, sometimes listed as *Prunus glandulosa*, and I prefer the roundleaf Cotoneaster, *C. rotundifolia*, to the popular *C. horizontalis*—it is less sprawly and spiderlike. Then there are the

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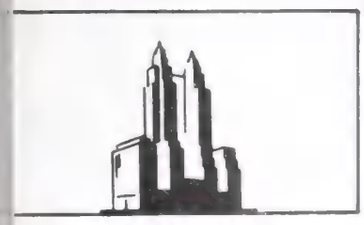


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For further information, write to

TRAVEL POINTERS

HOUSE BEAUTIFUL

72 Madison Avenue New York

Azaleas: *A. poukhanensis*, lavender, and *A. schlippenbachi*, pink, and the pink, salmon, red and white dwarf flowering Quinces. Again the admonition—if the house is brick, leave all red and pink and lavender-blooming subjects out of the picture and stick to white.

A CATALOGUE OF LOW-GROWING SHRUBS

DECIDUOUS

Dwarf Cranberry-bush (*Viburnum opulus nanum*)
Snowberry (*Symphoricarpos racemosus*)
Coralberry or Indian Currant (*S. vulgaris*)
Kerria japonica
Leadplant (*Amorpha canescens*)
Chinese Beautyberry (*Callicarpa purpurea*)
Stephanandra
Deutzia gracilis
Deutzia lemoinei
Flowering Almond (*Amygdalus communis*)
Cotoneaster rotundifolia
Azalea poukhanensis
Azalea schlippenbachi
Dwarf flowering Quinces. Cydonia hybrids

EVERGREENS

Football Cypress (*Chamaecyparis compacta*)
Dwarf Hinoki (*C. obtusa nana*)
Dwarf plumed Cypress (*C. plumosa nana*)
Pfitzer Juniper (*Juniperus pfitzeriana*)
Sargent's Juniper (*J. sargentii*)
Prostrate Juniper (*J. communis depressa*)
Tamarix Savin Juniper (*J. tamariscifolia*)
Mugho Pine (*Pinus montana mughus*)
Dwarf Japanese Yew (*Taxus cuspidata nana*)
Spreading English Yew (*T. baccata repandens*)
Canada Yew (*T. canadensis*)
Globe Arborvitæ (*Thuja globosa*)
Compact Arborvitæ (*T. compacta occidentalis*)
Tom Thumb Arborvitæ (*T. occidentalis ellwangeriana*)

BROAD-LEAVED EVERGREENS

Big-leaf Wintercreeper (*Evonymus vegetus*)
Inkberry (*Ilex glabra*)
Carolina Rhododendron (*R. carolinanum*)
Korean Rhododendron (*R. mucronulatum*)
Rhododendron Boule de Neige
Mountain Andromeda (*Pieris floribunda*)
Japanese Andromeda (*P. japonica*)
Mountain Laurel (*Kalmia latifolia*)
Drooping Leucothoë (*Leucothoë catesbaei*)



A planting of Evonymus radicans vegetus

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DECEMBER SCRAPBOOK

CONTINUED FROM PAGE 70

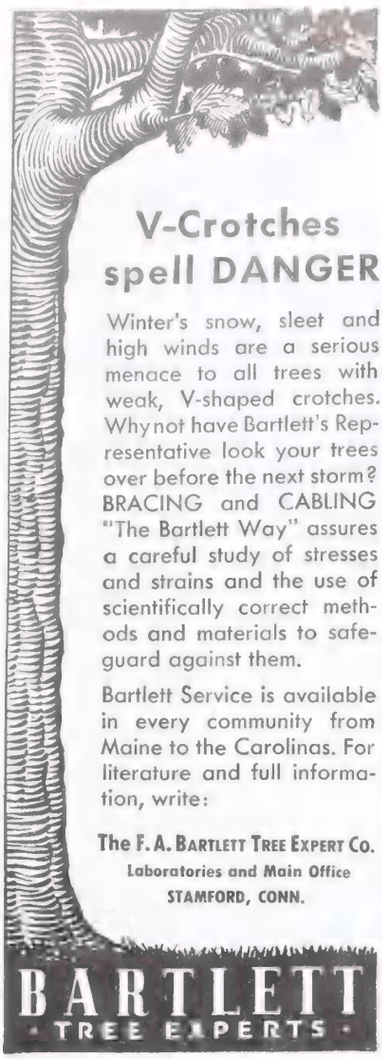
Oliver Wendell Holmes. To enhance this picture get lightwood, cones, rosin chips and Georgia pine from The Book Shop, Brunswick, Ga., and look up the coloring of cones in the "Scrapbook" for December, 1936.

DIVIDING HEDGE AND BORDER. In order to keep a vigorous hedge from stealing the food and water from any nearby plants, some sort of a partition should be sunk in the ground to keep wandering shrub roots from going over into the adjacent areas. Sheet iron about two feet wide or pieces of discarded roofing will answer the purpose. Make a ditch about two feet deep close to the hedge. Prune the roots back, and sink the iron strips into the earth close against them, filling in the trench and firming well. The same system is used to edge grass areas from flower borders, or to keep trim the lines of a walk.

PRUNING GRAPE VINES. Trimming Grape vines can be done at any time after the leaves drop in the fall until the buds swell in the spring. It is wise to delay the task until after a heavy freeze kills the young wood, withering it so that it can easily be identified and taken out. Before attempting to prune Grapes, it must be understood how the vine bears its crops. The fruit comes near the base of the shoots of the current season, these shoots being borne on wood of the previous year's growth. If the vine is in good health and of the Concord variety, each shoot will bear two or three bunches, so in order to get a maximum yield from the plant, fifteen to twenty shoots on the canes of the preceding year should be left. Thus *pruning* reduced to simplest terms consists of selecting the canes that supply the required number of shoots and removing the others. *Training* is to secure well-proportioned plants with the parts so fastened that the vines are easily manageable. Professor F. E. Gladwin, the Grape specialist at the State Experiment Station at Geneva, N. Y., has a circular, sent on request, which sets forth the main principles of both Grape pruning and training.

TILE DRAINS. When it seems impossible to make a lawn or a particular strip of garden flourish, the probabilities are that the soil is in such a condition that thorough drainage is the only remedy to be used. Place a four-inch tile two and a half feet deep, with a drop of one eighth of an inch to a foot, and such an arrangement will be surprisingly successful in carrying off excess water. Even a grade of one sixteenth of an inch to a foot is safe if the tile is carefully laid. Where there is no lower land to receive the water a blind well should be constructed to take care of it, which means digging out the ground for several feet and filling it in with stones. This subject of drainage is one which has not received the attention it deserves. There is an excellent chapter on the subject in "Five Acres," by M. G. Kains, and the concise article on Draining in the "Garden Dictionary" puts the whole thing in a nutshell. An important phase of the garden routine.

THE SCATTER GARDEN. While what might be called "pre-digested gardens" are often of small merit, a new unit has been developed which will be exceedingly valuable in any locality where obtaining proper soil is a problem. The Osmo Scatter Garden includes complete material, so that ten potted plants may be grown from seed indoors at any time of the



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On Mr. Johnson's Dahlia, Futurity

Grown to 13 in. naturally, to 14 in. with slight disbudding

Free Clump List in November,
Catalog in January

ALMY'S SUPREME DAHLIAS
Box D Tiverton, R. I.

Exceptional
NEW DAHLIAS

MILDRED POTE, (ID)
Here it is, the BEST big new dahlia of the year. The American Home Achievement Medal Winner. A phlox-pink, informal decorative, an early and prolific bloomer with a tight center all the while. Petals of exceptional substance, exceptional facing, exceptional stem, exceptional plant habit.
A DAHLIA OF NO REGRETS to any one.
Root $15.00 Net Plant $7.50

BOBBY CARROLL, (FD)
This startling red dahlia was a runner-up to the Achievement Award,—a huge rolled-back-petal decorative, the back of which is yellow protraying in effect a huge bitter-sweet coloring. What a stem!—what a plant! Some dahlia!
Root $10.00 Plant $5.00

MADAM KAI-SHEK, (ID)
This is the blackest dahlia to date, really a very dark maroon with non-fading petal of exceptional substance,—its form and size is much like CLASSIC which I put out two years ago and has done so well. Madam Kai-shek is a remarkable dahlia named in honor of a remarkable woman.
Root $10.00 Plant $5.00

DERRING-DO DAHLIAS
Frederick E. Dixon Scotch Plains, N. J.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of House Beautiful combined with Home & Field, published monthly at New York for October 1, 1937. State of New York, County of New York, ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry M. Dunlap, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the House Beautiful combined with Home & Field and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Hearst Magazines, Inc., 959 Eighth Avenue, New York City; Editor, Kenneth Stowell, 572 Madison Avenue, New York City; Managing Editor, None; Business Manager, Harry M. Dunlap, 572 Madison Avenue, New York City.
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(Signed) Harry M. Dunlap, Business Manager

Sworn to and subscribed before me this 30th day of September, 1937. Reginald West, Notary Public, Queens Co. No. 2516, Reg. No. 2518. Cert. filed in N. Y. Co. No. 518, Reg. No. 8W312. (My commission expires March 30, 1938. [SEAL.]

year. The pots provided are made of nitrogenous fiber (see the "Scrapbook" of August, 1937), the soil is a rich, sterilized potting soil, and a tray to contain the ten pots is provided as well as a selection of seeds. Any other varieties could, of course, be used. When the plants become too big for the little Osmo pots, as shown by the roots growing through the fiber walls, they can be transplanted. The unit is inexpensive, $.60 each, and is made by the Osmo Garden Company of Philadelphia.

DO YOU KNOW YOUR BULBS?

During the work of the past weeks in either putting this form of plant life into the ground or taking it up for storage, the observing gardener has noted the varied appearance of the pellets, large and small, that he was handling. Narcissus and Scilla bulbs are coated or tunicated bulbs, the commonest of this division of plant forms. Another familiar type is the scaly bulb, the Lily. On such a bulb the scales are loose; they overlap like the tiles on a house. Solid bulbs or corms are represented by the Gladiolus and Crocus. In a corm the starchy food reserves are stored in the very much thickened axis, whereas in the true bulb they are stored in the fleshy scales or rudimentary leaves. In a bulb the flower spike comes from the base; in a corm from the summit. It is usually quite simple to tell how the bulbs should be put into the ground. They are more or less pointed at the top and flattened at the base, and the flattened end is the one to plant in the ground. Some tubers, like the Begonia or the winter Aconite, present puzzles for the gardener, as it is impossible to find any pointed or flattened end on these varieties. But the *tops* of these unique bulbs or tubers are concave: the rounding side is pressed into the ground.

NEW BOOKS

"*A New Garden Note Book*," by Julia A. Latimer. Published by the author, 1 Harold Street, Mamaroneck, N. Y.

"*As One Gardener to Another*," by Lucy M. Ellis. Thomas Y. Crowell Co., $2.50.

"*The Present Day Rock Garden*," by Sampson Clay. T. C. and E. C. Jack, Ltd., London. £1.11.6.

"*Starting Early Vegetables and Flowering Plants Under Glass*," by Charles H. Nissley, Orange Judd Publishing Co., N. Y., $3.25.



MERRY CHRISTMAS to Garden Lovers

The wheelbarrow gone Sporting. This new, super streamlined, clutchless, rubber-tired, light-weight, 1938 garden barrow is a:—(1) Grass taker-awayer. (2) Weed escort. (3) Leaf hearse. (4) Fertiliser conveyor. (5) And uses too humorous to mention. As a gift? It's perfect. And unusual. And appreciated. Express delivered—$6.00 East of the Mississippi.

Max Schling has a Christmas circular filled with many other gifts for Garden Lovers. We'll send one on request.

Max Schling
615 Madison Avenue, N. Y.



DAHLIADEL OFFERS

GOLDEN BOUNTY (Chick-Dahliadel). The most outstanding Formal Decorative dahlia in our Trial Grounds. A soft rich lemon yellow of perfect form about 9" x 6" that appeals to everyone whether for garden or cutting.
Roots $5.00. Plants $2.00.

LIMELIGHT (Dahliadel). Dwarf growing but an improved Frau O'Bracht. A true Semi Cactus of soft sulphur yellow. Blooms 9" x 5".
Roots $7.50. Plants $2.50.

McKAY'S PURITY (McKay-Dahliadel). Winner Cert of Merit Storrs, 1937. Just the white Miniature Formal Decorative needed for every use. Good stems, prolific, and a good keeper.
Roots $5.00. Plants $1.50.

PINK LASSIE (Moore-Dahliadel). Words fail to define this daintiest of pink Miniatures with many prizes to its credit. Peony type, long slender stems—all add to its varied use.
Plants $1.50.

SNOWSPRITE (Shee-Dahliadel). White Miniature Semi-Cactus fine for exhibiting and florist's use.
Roots $5.00. Plants $1.50.

Do not overlook the many uses for dahlias besides winning prizes, although Dahliadel this year won the Supreme Award, two Gold Medals, and four blue ribbons in seedling classes at the A.D.S. Show in New York, as well as many other awards elsewhere. We need dahlias in landscape plantings, borders, and beds, and from these same plantings cut flowers for exhibiting, arrangements and decorations. You will find all these qualities in our introductions and the more you cut these new dahlias the more they bloom.

Send for our catalog featuring dahlias for home plantings, landscape, and arrangements—the practical dahlia of to-day, a type for every use and priced reasonably, especially in green plants, delivered safely to your door.

Catalog ready in Feb., the most complete and modern book published on dahlias. Advance price list now ready.

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DAHLIA SEEDS!
The Kind We Plant
20 seeds $1.00 — 100 seeds $5.00
Advance Listing Upon Request.

MAD RIVER GARDENS
P.O. Box H-12 Urbana, Ohio

Sensational New Dahlias

MRS. M. W. CLEMENT, I.D. Best described as a larger glorified Milton J. Cross. Color is gold shaded with apricot. The formation of a high center and twisting petals is most pleasing. Having such good qualities makes it a favorite with me.
Root $10.00 Plant $5.00

PINK FANTASY, S.C. When it comes to formation and texture you have it here. Rich shade of salmon pink. Blooms 12" x 5". Good growth Won Achievement medal at the Camden Show.
Root $10.00 net. Plant $5.00

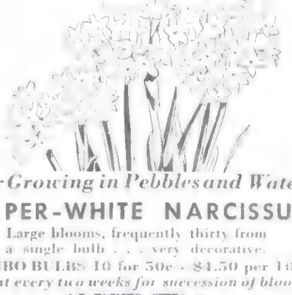
ROSY MORN, I.D. New color in dahlias. Brilliant rose pink. Perfect growing habits, a great dahlia that is a sure winner. Won Achievement medal at the Baltimore Show.
Root $10.00 net. Plant $5.00

New Pompons & Miniatures

Best in foreign dahlias such as **Orange Gold Giant, Zuiwn, Koongarra Glory, Dandy, Sabel, Ha, Little Surprise** and many others.

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Large blooms, frequently thirty from a single bulb . . . very decorative.
JUMBO BULBS 10 for 50c - $4.50 per 100
Plant every two weeks for succession of bloom



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Our new Introductions for 1938 from our Gardens, and other Growers, is one of the most complete and outstanding, for size and quality. **DIRECTOR MARSHALL A. HOWE, F. D.**, named in memory of our Beloved Friend, plants only $7.50. **ADA HOFFMAN, I. D.** This dahlia was selected by Miss Hoffman, daughter of Governor Hoffman of N. J., at the American Dahlia Society Show in N. Y. C., from many Seedlings. Plants only $7.50. **G. W. HUTCHINSON, S. C.** An unusual straight cactus of great size and depth. Plants only $5.00 Net. **VIN WELL BITTERSWEET, I. D.** A dahlia with a new color. Roots and Plants. **PHYLLIS KNIGHT, I. D.** A flower of gigantic size. Plants only $7.50. **VIN WELL ROYALIST, I. D.** Roots and Plants. Stock limited, order early. Super Dahlia Seed, $5.00 per one hundred, $3.00 per fifty net. Our Catalogue listing over two hundred varieties, free for the asking, ready by February 1st.

Albert Parrella Dahlia Gardens
3380 Ely Avenue The Bronx, New York

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Phone to Find WHO SELLS IT
SEE LAST PAGE

Our Phone to Find Who Sells It Service is always ready to help you—day and night—Sundays and holidays. Whenever you want to buy something advertised in this magazine with the little telephone symbol, call your nearest exchange listed below and ask "Who sells advertised in the December HOUSE BEAUTIFUL?" The operator will at once give you the names and addresses of your local dealers. No red tape, no charge of course.

These firms are using the Phone to Find WHO SELLS IT Service in this issue:

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